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WHOLE NO. 1835



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VOL. LXX.—NO. 21.

NEW YORK, WEDNESDAY, MAY 26, 1915.

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Ann Arbor, Mich., May 23, 1915.

"Year succeeds year and nothing but the remembrance remains." This philosophical remark brings to mind the opening of Hill Auditorium two years ago, and the pleasant recollection resulted in the coming of the same MUSICAL COURIER representative to the twenty-second annual May festival, which has just ended amid vociferous plaudits, and which will long be remembered as one of the most enjoyable festivals presented in the series. Though the weather conditions were more like winter than balmy May and though a fall of the "beautiful" was imminent, the patrons of the concerts were as numerous as previously, and wore summer attire under their heavy coats.

First Concert.

Reaching the auditorium on Wednesday evening, May 19, a few minutes before the opening number, the writer again had the pleasure of meeting the affable secretary of the festival, Charles A. Sink, who certainly has the Ann Arbor spirit of hospitality and cordiality. The program opened with the singing of "America" by chorus and audience, accompanied by orchestra and organ. In these days of great chaotic turmoil and feverish unrest in the whole world, the singing of this patriotic anthem under the direction of Albert Stanley was poignant in the extreme, solemn and even oppressive as one could feel the pulse of his neighbor quickening at the singing of "My Country,

'Tis of Thee." The number concluded with a deep silence, and that silence was more eloquent in its simplicity than an outburst of enthusiastic applause would have been. The orchestral numbers consisted of Weber's overture to "Oberon"; Gliere's symphonic poem, "The Sirens"; Tchaikowsky's overture to "Hamlet"; "Siegfried in the Forest" and the "Magic Fire" scene from "Die Walküre." The Chicago Symphony Orchestra, after its long and tiresome tour, showed little effect of fatigue in its playing; indeed, both the "Oberon" overture and the "Hamlet" fantasia were given a spirited and illuminating reading. The Gliere number surprised the Ann Arbor audience somewhat on account of its modern tendency, and at the beginning of the selection the hearers went on with their conversation, presuming, no doubt, that the men were tuning up; however, when they realized that over thirty bars had been played they listened most attentively and bestowed upon the selection generous plaudits.

First place in this program is given to Frederick Stock, who really was the bright star of the night. Two singers

from the roster of the Metropolitan Opera Company were the soloists, viz., Margarete Ober, contralto, a newcomer in these surroundings, and Clarence Whitehill, baritone, whose artistic achievements are known to this community. Mme. Ober, who has made a name for herself as one of the most successful operatic singers, chose for this occasion arias from grand opera, which she interpreted in true operatic fashion. She sang the aria from Goetz's "Taming of the Shrew," a selection seldom heard, and at her second appearance she gave the aria of Fides from the "Prophet" of Meyerbeer. Mme. Ober sang as an encore "My Heart at Thy Dear Voice," rendered with great intensity and verve.

Mr. Whitehill displayed his gorgeous organ in the aria from Massenet's "Thais," which he sang in French, a language that seemed his own, so pure is his diction. However, the same might be said of his German, as was demonstrated in his encore, "The Evening Star" song from "Tannhäuser." The eminent Wagnerian baritone was in fine fettle, and revealed fine art in each of his selections,

HILL AUDITORIUM, WHICH
WAS DEDICATED
MAY 14, 1913.



INTERIOR OF HILL
AUDITORIUM.



CHARLES A. SINK



GIOVANNI MARTINELLI



OLIVE KLINE



FRIEDA HEMPEL



THEODORE HARRISON



ADA GRACE JOHNSON



FREDERICK STOCK

the last one being Wotan's "Farewell" from "Die Walküre."

Second Concert.

The second concert on Thursday evening, May 20, was given up to the cantata by Wolf-Ferrari, "The New Life," sung by the Choral Union; a boys' chorus from the St. Andrews and Congregational Church choirs; Olive Kline, soprano; Theodore Harrison, baritone; Minnie Davis-Sherrill, pianist; Earl V. Moore, organist; the Chicago Symphony Orchestra, all under the direction of Conductor Albert A. Stanley. The second part of the program introduced to the festival Frieda Hempel, soprano, and Frederick Stock led the orchestra in selections by Mozart, Strauss and Brahms.

Conductor Stanley had drilled his choral forces exceedingly well and a marked improvement in the Choral Union is to be registered. The difficult cantata was admirably rendered and not only were the choral forces successful, but also the soloists and orchestra. Olive Kline had only a short solo, yet she disclosed in the bit allotted to the soprano a voice of large compass, flexible and most agreeable to the ear. Her next appearance will be on Saturday evening, when she will be heard as Allis in "The Children's Crusade," in which her vocal powers should be displayed to full advantage. Theodore Harrison sang the baritone role with telling effect, true musicianship and classic delivery. He scored heavily and rightly so, as his work was meritorious in every respect.

Frieda Hempel made the sensation of this festival up-

to the present time in the aria from Mozart's "Magic Flute" and in the Verdi aria from "Ernani." Miss Hempel's charming personality, savoir faire and magnetism made for her many friends, even before she began her first aria. She sang with great art, her bird-like voice ringing as true as the proverbial bell and the velocity at which she took some of her runs was nothing short of extraordinary. Her trills were accurate and she gave a true exhibition of coloratura pyrotechnics which called forth highest admiration. She completely captivated her audience and the thunderous applause showed the high esteem in which she is from now on held in this town. The soprano was very fortunate in her selections as well as in the choosing of her encores, which though popular are not quite as time worn as numbers generally in the repertoire of coloraturas.

The orchestra, which shared in the success of the cantata, gave an illuminating reading of the Brahms "Academic Festival," and played with rare virtuosity the Mozart overture, "Der Schauspieler Direktor." Conductor Stock, as ever, led his army to victory and had to bow repeatedly in acknowledgment of vociferous applause.

Third Concert.

The third concert on Friday afternoon brought forth the Chicago Symphony Orchestra under Frederick Stock; Margaret Keyes, contralto, and Harold Bauer, pianist. The orchestral numbers were the Beethoven overture, "Leonore" No. 3 and the Brahms symphony No. 1 in C minor. Both orchestral selections were rendered with rare beauty of tone and dignity. It is such readings that have placed the Chicago Orchestra in the high position that it occupies in the orchestral world. Mr. Stock may well be proud of his men, who at this concert reached the high mark of perfection that is expected of this body of well trained musicians. In addition to playing the selections in a faultless manner, their accompaniments for both soloists were also well worthy of praise.

Margaret Keyes elected to sing "Penelope Weaving a Garment," from Bruch's "Odysseus." Miss Keyes, who is well known in this section, justified her popularity through her charming appearance and exceptionally fine rendition of the difficult aria in which she disclosed her deep contralto voice to splendid advantage. After several recalls the singer added the gavotte from "Mignon," in which she scored heavily.

Harold Bauer played the Schumann concerto in A minor, winning his customary success, responding to the plaudits with an encore.

Fourth Concert.

The fourth concert, on Friday evening, May 21, was to have introduced John McCormack to Ann Arbor, but owing to this artist's recent illness Giovanni Martinelli, tenor, of the Metropolitan Opera Company, was substituted. Martinelli was heard in operatic arias that included "E lucevan le stelle" from "Tosca"; the tenor aria from "Boheme" and "Celeste Aida." Mr. Martinelli was given a reception, such as seldom has been accorded to a star at these festivals. His success was emphatic and overwhelming and after each song encores were insisted upon and on one occasion a double encore had to be granted before the house would calm down. Mr. Martinelli reaches with

ease top altitudes and a full voiced high C always brings thrills. The tenor gave his audience many occasions to voice their enthusiasm for his high notes. He sang in true operatic style and all in all his success had a *raison d'être*.

The Chicago Symphony Orchestra besides supplying uncommonly good support to the soloist read in splendid fashion its well balanced symphonic program. Mr. Stock, who led his orchestra with his customary vigor and accuracy, was the recipient of several long ovations.

Fifth Concert.

The fifth concert given on Saturday afternoon, May 22, was devoted to a miscellaneous organ and song program, presented by Llewellyn L. Renwick, organist; Margaret Keyes, contralto; Theodore Harrison, baritone, and Minnie Davis-Sherrill, pianist. Of late years at this festival it has been a rule that an organ recital should be an integral part of the festival series, this probably to give visitors an opportunity to hear the famous Frieze Memorial organ. Mr. Renwick, who heads the organ department at the University School of Music, selected an interesting program, comprising the works of many young organ composers. The range of nationalities represented included Russian in the presentation of Liadow; Italian, Filippo Capocci; English, Bernard Johnson, Faulkes and Lemare, and American in the person of W. C. MacFarlane. Mr. Renwick's clean cut playing and interesting registrations were in evidence and his hearers manifested keen enjoyment. Miss Keyes, who on the previous afternoon had scored heavily, was again much feted. She sang Bizet's "Agnus Dei" with great feeling and beauty of tone. It has been said that Miss Keyes will devote all her time next year to concertizing instead of joining the Chicago Opera Company, of which organization she was one of the bright stars. She will surely reinforce the ranks of the foremost contralto singers in the concert field.

Theodore Harrison, who won the lion's share in the presentation of the cantata, "New Life," on Thursday evening, sang a group of songs by Gallone, Legrenzi, Schubert and Richard Strauss. Endowed with a voice of great power, deep and sonorous, the American baritone showed also fine musicianship by his artistic readings of his various selections. Mr. Harrison, who for the past season has made his abode in this town, where, at the University School of Music he heads the Vocal Department, has nevertheless been in great demand all through the country, and again next week with his colleague, Leonora Allen, he will feature the festival at the State Agricultural School in Lansing, Mich.

Sixth and Last Concert.

On Saturday evening, May 22, Pierne's musical legend, "The Children's Crusade," formed the last program of the twenty-second season. The soloists were Olive Kline, soprano, as Allis; Leonora Allen, as Allain; Ada Grace Johnson, as the Mother; Lambert Murphy, as the Narrator, and Clarence Whitehill in the dual part of the Sailor and the Voice from on High. The quartet of women were by Ada Grace Johnson, Maude Kleyn, Alice Bliton and Nora Hunt. Also assisting were the Choral Union and three children's choruses from the Ann Arbor Public Schools, the Chicago Symphony Orchestra, the whole per-



CAMPUS, UNIVERSITY OF MICHIGAN.



SCHOOL OF MUSIC, UNIVERSITY OF MICHIGAN.

CONDUCTOR, SECRETARY AND SOLOISTS AT THE ANN ARBOR, MICH., MAY FESTIVAL, MAY 19, 20, 21, 22, 1915.



LAMBERT MURPHY MARGARETE OBER LEONORA ALLEN CLARENCE WHITEHILL HAROLD BAUER

formance resting on the shoulders of Albert A. Stanley. The legend has been given by many choral societies throughout the country and at this late date in the musical season an analytical review is deemed unnecessary. Words of praise are in order not only for the principals, conductor and orchestra, but especially for the choral society and their younger colleagues. It is most gratifying to relate the success scored on this occasion by the pupils of the public schools of Ann Arbor. The work of those who are responsible for the adequate training of this young body of future singers is meritorious and the name of each one of the teachers should be mentioned here, yet they are all associated in the splendid accomplishment herewith recorded. Children's choirs which had their infancy at festivals of this kind are making this country a music loving nation. The appearance of the 250 juveniles was refreshing to the eye and their sweet clear voices were as great a treat to the ear. Their seniors, the Choral Union, have also greatly improved since last season both in volume of tone and accuracy of pitch. The attacks were excellent and the shading and climaxes so well balanced as to give much coloring to the music.

The work of the soloists was equally highly satisfactory. Miss Kline, who as predicted at her first appearance here would charm her hearers, gave an excellent presentation of the difficult role entrusted to her. Her voice is not only fresh, clear and young, but its possessor understands the art of singing and uses her instrument with great care and intelligence. She sang her various solos and duets with telling effect, and hers was a success deserved in every way. Miss Klein's appearance added much to the lasting impression made by this artist. Equally happy was the choosing of Leonora Allen for Allain. This young and well voiced soprano also has this year augmented the ranks of Ann Arbor vocal teachers, though her activities on the concert platform have not in the least been curtailed through her new work, which judging from the manner that she acquitted herself of her heavy task, has been most beneficial. Her voice has taken on volume without losing any of its former freshness and beauty. Miss Allen has grown considerably in her art and she came up to all expectations. Her numerous friends were on hand and they, as well as the balance of the public, bestowed on her their sincere tribute of pleasure. Ada Grace Johnson rounded up excellently the trio of sopranos. Miss Johnson, who was billed as the Mother and who was advertised as the Ann Arbor popular singer, has a right to that title. Lambert Murphy, one of the most popular artists in this part of the country, embellished his songs with the clarity and purity that characterizes his portrayal of everything he undertakes. Such singing as Mr. Murphy gave to the Narrator showed him to be an oratorio artist of the very best type. His enunciation was as satisfactory as his singing and he was one of the real stars of the festival. Clarence Whitehill rounded up an unusual cast. Words of commendation are again expressed for his artistic readings. As in everything he undertakes, his Sailor was a potent character. Albert A. Stanley was the power on which hinged the welfare of the night. He came out with flying colors and by his reading of the score added new laurels to his long list of triumphs.

The 1915 festival will long be remembered by all those

who were fortunate enough to be present and their praise should bring to Ann Arbor next season many new visitors. Before concluding the review words of commendation are in order for Charles A. Sink, the able secretary, has a right to be proud of the artistic, as well as financial results of the festival.

Sidelights on the Festival.

Frank McIntyre, the well known comedian, was born in this burg, where his father still runs a grocery store a few doors from the Allenel Hotel. Frank's brother, though in business, is reputed to be as good a comedian off the stage as Frank is on.

The University School of Music has bought a large tract of ground for the erection in the near future of a building to be devoted exclusively to music.

Charles Sink, the popular manager of the festival, was the busiest man around Hill Auditorium. He was interviewed constantly by out of town visitors and though his services were required in different places at all times he was in excellent humor and had a smile that wouldn't come off. A pretty brave man, brother Sink!

A new dormitory for young ladies is being erected at a cost of one million dollars. Money is plentiful in Ann Arbor, where hard times are unknown and not spoken of. It is true that the students leave behind them each year a great amount of money. Why should there be hard times here?

The duration of the festival may in years to come be prolonged to a full week, starting on Monday night and closing Saturday evening, with two matinees as heretofore. This is an end to which the enterprising manager is now working.

Katherine Buck, the well known Toledo impresaria and critic of the Toledo Blade, was among the visitors. Seen also was Alma Voedisch, the manager of musical celebrities. N. J. Corey, musical manager, of Detroit, and one of the best known musicians in Michigan, made a hurried trip to close with Manager Wessels for the coming of the Chicago Symphony Orchestra to Detroit again next season.

Many regrets were heard because of the fact that John McCormack was unable to appear because of illness. However, Giovanni Martinelli proved an excellent substitute.

James DeVoe, the well known and astute Detroit manager, was recognized in the audience, and later joined a circle of friends.

Mrs. Frederick Wessels was among those present at every concert during the festival.

Adela Hughes, a well known manager of Cleveland, was also on hand and was surrounded by a circle of friends.

The University Musical Society has announced its pre-festival concert series for next season. Pasquale Amato will give a song recital in October, and the following month the Flonzaley Quartet will give the program. Mischa Elman will give a violin recital in December. Paderewski will play in January and the New York Philharmonic Orchestra, under Josef Stransky, will be heard in March. Announcements regarding the 1916 festival will be made early in the fall.

The party whose chief employment is to give toothpicks



MARGARET KEYES



ALBERT A. STANLEY

at the end of each meal at the Allenel Hotel, and who has been employed in that capacity for many years, tried in vain to close the dining room doors at 9.30 each morning. Musicians are not like newspaper men; they don't get up before sunrise, and many were seen invading the dining room after closing time, to the displeasure of the white haired employee.

We had the pleasure of meeting our confrere from the Detroit News, the able musical critic, Charlotte Tarnsey. Also Mrs. David E. Statt, of Detroit.

Mrs. Charles Clements, of Detroit Conservatory, escorted by a large party, was in continual attendance at the festival.

Mr. and Mrs. C. S. Shier were also present at all concerts. Mr. Shier is the music critic of the Detroit Free Press.

Michigan is mad over music and May festivals. Next week there will be a festival at Kalamazoo, where Julia Claussen and Paul Althouse are the star attractions, and another in Lansing, where Leonore Allen and Theodore Harrison will appear as the principal features.

Toledo is expecting a big musical season next year also. Artists already engaged are world famed. List of attractions soon will appear in the MUSICAL COURIER.

After the festival comes the circus, which is well billed. Why don't musical managers get press agents who have been in the circus game? They know the value of advertising and how to do it.

On to Evanston and Northwestern University.

RENE DEVRIES.

FREDERICK STOCK,
OLIVE KLINE, MAR-
GARET KEYES, CLAR-
ENCE WHITEHILL AND
LAMBERT MURPHY
ALSO APPEARED AT
THE OBERLIN, OHIO,
MAY FESTIVAL.



UNIVERSITY LIBRARY, UNIVERSITY OF MICHIGAN.



GYMNASIUM, UNIVERSITY OF MICHIGAN.

OBERLIN MAY FESTIVAL

ATTRACTS LARGE AUDIENCES.

Fifty-Fifth Season of Oberlin Musical Union Closes with Brilliant Performances of Verdi's "Manzoni Requiem" and Pierné's "The Children's Crusade"—Chicago Symphony Orchestra and Noted Soloists Assist.

Oberlin, Ohio, May 21, 1915.

The Oberlin Musical Union closed its fifty-fifth season last Tuesday evening with a splendid performance of "The Children's Crusade," which formed a fitting climax to one of the very best May Festivals ever given in Oberlin. The Oberlin Musical Union has become noted throughout Ohio and the Middle West for its high attainments in choral work, and people come in large numbers from Cleveland and the cities in northern Ohio to hear fine performances of works of a standard heard in but few places in the country. This year was no exception. The audiences for all the concerts practically filled the large Finney Memorial Chapel of Oberlin College where the festival concerts are held.

The constantly increasing number of outside interests in Oberlin College life has made it more difficult of late years to keep up the membership of the Musical Union, and it is due chiefly to the high musicianship and the hearty co-operation of its director, Dr. George Whitfield Andrews, that the same high plane of choral excellence has been maintained. So it was with particular satisfaction that one heard on all sides after the first concert that the Union never had done such admirable work as in the performance of Verdi's "Manzoni Requiem," which opened the festival. The Oberlin musicians have come to think of the Chicago Symphony Orchestra as furnishing perfect accompaniment and this year they did especially fine playing.

Two of the soloists were already favorites in Oberlin, Margaret Keyes and Lambert Murphy. Olive Kline sang for the first time here and was accorded a cordial welcome. Her work was especially fine in the solo part of the "Requiem." It has been some years since Clarence Whitehill sang here, but he displayed the same intelligence and splendid enunciation which he has shown on former occasions. Altogether it was a remarkable quartet. The "Requiem" is full of solo and quartet work of the most difficult kind, and it was a pleasure to hear four persons who were so uniformly artistic. Especially effective was the work of Miss Kline and Miss Keyes in the duet in octaves, "Recordare, Jesu pie." The glory in the performance, however, lay in the superb work of the chorus. There was the utmost enthusiasm in the singing and a delicate shading that showed most painstaking rehearsing on the part of the director and the chorus.

Symphony Concert.

The symphony concert by the Chicago Symphony Orchestra, Frederick Stock, conductor, on Tuesday afternoon, opened with "Der Schauspielerdirektor." Then followed Chausson's symphony in B flat, a work of more than ordinary interest. Miss Keyes was the soloist. The insistent applause which followed her rendering of "Don Carlos" aria by Verdi compelled her to sing the gavotte from "Mignon," which she did in a most charming manner. Miss Keyes has a contralto voice of extraordinary range

and beauty and her personality wins the audience from the first. Following her numbers the orchestra played two numbers by Debussy, "Clouds" and "Festivals," and concluded the program with two highly entertaining dances by Sinigaglia.

"The Children's Crusade."

A capacity audience greeted the chorus and orchestra on Tuesday evening for "The Children's Crusade," which is described by the composer, Pierné, as a musical legend.



MABEL SHARP-HERDIEN.

The soloists were Olive Kline, Mabel Sharp Herdien, Lambert Murphy and Clarence Whitehill. The part of a sailor was taken by Professor Herbert Harroun of the Conservatory faculty, and the quartet of four women was composed of Elizabeth Pelton-Savage, Florence Jenney-Clancy, Ada Morris-Hastings, and Majorie E. Talamo. The soloists had given such splendid satisfaction on the previous evening that their singing was eagerly looked forward to in this exceedingly singable and beautiful work, and they in no way disappointed their hearers. Mrs. Her-

dien, who took the part of Alain last year when the Union gave the "Crusade," again put into the part that simplicity of interpretation and beauty of tone which characterized her work before. Miss Kline in both her solo work and in the ensemble work with Mrs. Herdien was excellent. Mr. Murphy quite thrilled the audience with the brilliance of his singing in the difficult role of The Narrator, and Mr. Whitehill did the lesser parts of the Old Sailor and the Voice from on High with eminent satisfaction. Mr. Harroun acquitted himself admirably and was heartily applauded by the audience. The chorus of four women, too, was well done. Both the Union and the chorus of High School girls sang with assurance and freedom that went far toward making the rendition the success that it was.

Too much praise cannot be given Dr. George W. Andrews for his thorough work with the chorus and for his masterly handling of the orchestra. The men feel that he is thoroughly competent to conduct successfully a great work such as the "Requiem" or the "Crusade," and they give him of their best with a fine spirit of respect and good will. As Mr. Stock remarked at the close of the final concert, "The concerts were both on a very high plane."

Bach Festival to Be Held at Bethlehem, Pa., May 28 and 29.

Dr. J. Fred Wolle, conductor of the Bach Choir, has announced the soloists for the Bach Festival to be given at Lehigh University, Bethlehem, Pa., May 28 and May 29. They are: Sopranos, Mary Hissem de Moss, Marie Zimmerman; altos, Gertrude May Stein Bailey, Florence Mulford Hunt; tenor, Nicholas Douty; basses, Henri Scott, Louis Kreidler. The accompaniment will be given by forty members of the Philadelphia Orchestra and by T. Edgar Shields, organist. As in former years the opening of each session will be announced by the playing of chorales by the Moravian Trombone Choir from the lofty tower of Packer Memorial Church.

Special interest is attached to the program of the first day, the "St. John Passion," inasmuch as this work had its first rendition in America at Bethlehem. It was sung by the old Bethlehem Choral Union in the spring of 1888 under the direction of Dr. Wolle, a dozen years before the organization of the present Bach Choir. It was presented in the Bach Cycle in the Moravian Church in Bethlehem in April, 1905. The Passion sessions will begin at 4 p. m. and at 8 p. m.

As has been customary at the festivals in recent years, the second day will be devoted to the great Mass in B minor. The hours for these renditions will be 2 p. m. and 5 p. m.

It is interesting to note that the geographical range of applicants for the 1915 Bach Festival tickets is reported to extend from Massachusetts to Michigan, to Illinois, to Kentucky, and to North Carolina. At earlier festivals as many as twenty states and two foreign countries were represented. This year it appears that all records in this respect and in total of attendance will be broken.

Saramé Reynolds Wins Fresh Laurels.

Saramé Reynolds, dramatic soprano, has again called forth sincere applause for the ultra good quality of singing which she has been doing en tour in quartet and solo work. This tour included El Paso, Tex., Las Vegas, Albuquerque, Las Cruces, Roswell, Deming and Silver City, towns in New Mexico. The quartet was composed of members of the National Grand Opera Company, and the programs consisted entirely of operatic numbers. Good houses and a great degree of success accompanied each appearance.

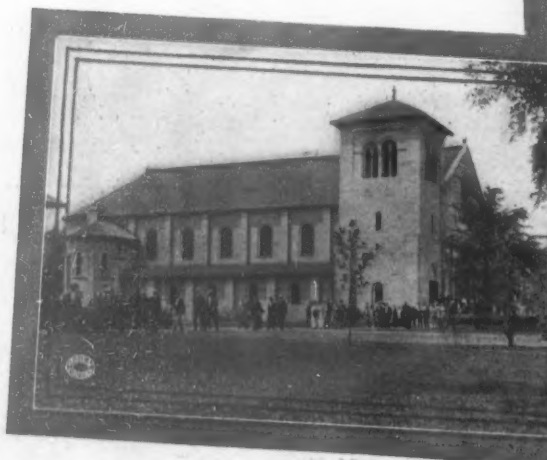
El Paso papers at hand call attention to the "wonderful ovation" accorded these singers, and they lay particular stress upon the "Triumph" of Saramé Reynolds (who is known in the operatic world as Rainoldi) singing of the "La Tosca" (Puccini) prayer. These emphasize her magnificent soprano voice, which showed to splendid advantage in each of her numbers, ranging from the lightly gay to the deeply pathetic, and in all her great musical intelligence and versatility were greatly in evidence.

Leginska Announces Eight Recitals for 1915-16.

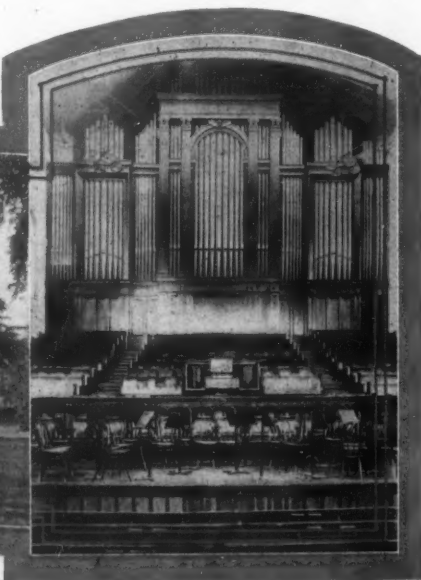
Leginska, the English pianist, will give a series of eight "master-composer concerts" next winter at Aeolian Hall, New York. Although only slight mention of this series has been made, Messrs. Haensel and Jones already have received a number of checks as deposits from music lovers who wish certain seats in Aeolian Hall.

F. W. Haensel Convalescing.

F. W. Haensel, of Haensel and Jones, is convalescing from an operation performed last Friday at the private hospital of Dr. Frank E. Miller in New York. Mr. Haensel expects to return to his office today, Wednesday.



FINNEY MEMORIAL CHAPEL, WHERE OBERLIN MAY FESTIVAL IS HELD.



CHOIR AND ORGAN OF FINNEY MEMORIAL CHAPEL.

SPRINGFIELD, MASS., HOLDS THIRTEENTH ANNUAL MUSIC FESTIVAL.

Five Delightful Concerts Form a Series of Great Interest—Municipal Auditorium the Scene of the Brilliant Events—Great Enthusiasm of Large Audiences Aroused by the Best Programs in History of the Festival—Fine Array of Soloists—Unusual Chorus Work.

Springfield, Mass., May 22, 1915.

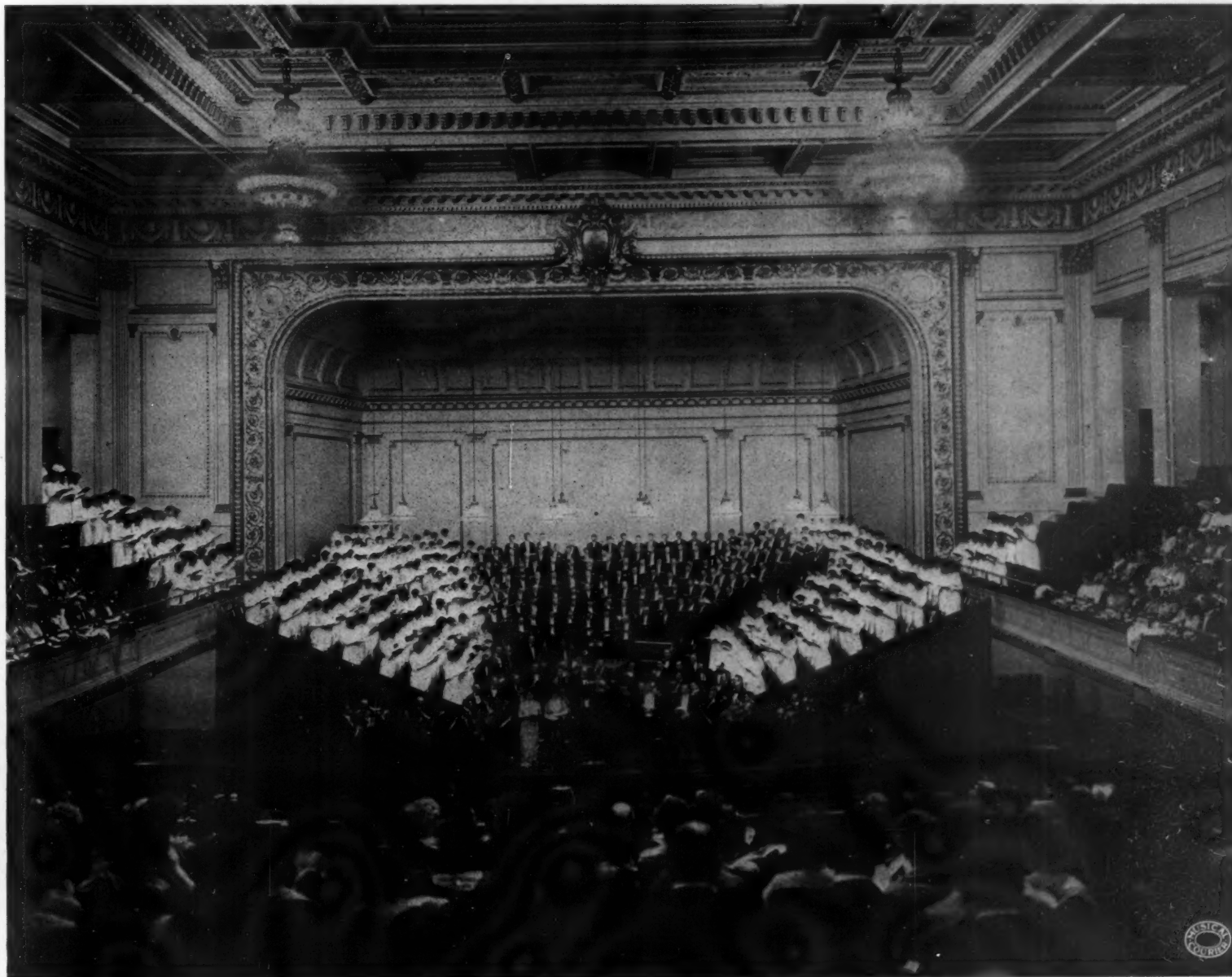
The Thirteenth Annual Festival given by the Springfield Music Festival Association in the Auditorium is now an event of the past, but its memories are destined to remain with the music lovers of this community for many a day. As a financial success this year's festival exceeded those of previous years. The advance sale receipts up to the day before the first concert netted the Association more than last year's entire proceeds amounted to at the end of the concert series. It is unnecessary to give a detailed account of the enthusiasm displayed by this city and the inhabitants of the surrounding territory within a radius of thirty miles for this big musical event of the year, as the facts concerning the box office receipts speak plainly enough to verify this. As an artistic success this thirteenth event surpassed in various ways the glories of all that had preceded it.

The solo artists engaged were representative of the very best talent to be had in this country, the chorus is one of

the most proficiently trained bodies of singers possessed by any festival-giving community, and, last but not least, the orchestra for the occasion was composed of fifty players from the New York Metropolitan Opera House.

Among the men who were responsible for the success of this festival, first of all should be mentioned the members of the official board, George B. Holbrook, G. Frank Adams, J. F. Ahearn, J. J. Bishop, A. W. Damon, Edward Hall, and J. J. Kenedy, who start the event off at the beginning of the season and decide on the scope and plan. In this the guiding hand is Conductor John J. Bishop, a musician truly, but at the same time a man of affairs and one who has been made through wide experience a very capable director-general for such campaigns. William C. Taylor, retired music merchant, and now the secretary of the Festival Association, also secretary of the Orpheus Club, which is affiliated with the Festival Association in a way, is the man who devotes his undivided attention to the organization the year around. This is his adored hobby and Mr.

Taylor is fulfilling a worthy mission to the musical public of Springfield by catering to this unselfish whim of his. The various committees and much of the success of the event is due to his careful planning and tireless efforts. The thoroughness of the trial of voices for membership in the chorus is an illustration of the way everything is done by Mr. Taylor. His many years of successful business activities taught him the value of system, and he has exerted this asset to the best of his ability. To him falls the duty of arranging for the twenty necessary rehearsals, the checking of attendance, the ordering of music, the notices of changes of meetings or rehearsals, the correspondence of the association, arranging for the advance sale and auction of seats and many other details. An office is maintained by the association which is open and doing business all season. Here Mr. Taylor has the assistance of the other officers and under each of them a corps of assistants, each with some special duty to perform, so it is, that again one sees how organization and



SPRINGFIELD FESTIVAL CHORUS,

JOHN J. BISHOP, CONDUCTOR, AND METROPOLITAN OPERA HOUSE ORCHESTRA, TOGETHER WITH SOLOISTS, TAKEN AT FIRST PUBLIC REHEARSAL IN THE AUDITORIUM.



AS THE AUDIENCE WAS LEAVING AFTER THE SECOND PUBLIC REHEARSAL ON FRIDAY MORNING. Scene in front of the auditorium, showing the general demand for umbrellas on this day. The weather did not affect the attendance, however, for the house was sold out for both the afternoon and the evening concerts.

good hard work are two essential factors in the business of festival giving.

The great auditorium in which the festival was conducted is beautifully situated in the very center of Springfield, and forms a part of the imposing group of municipal buildings. The hall seats four thousand persons, and its acoustic properties have won admiration from some of the world's greatest artists.

First Concert.

The thirteenth music festival was gloriously ushered in on Thursday evening, May 20, and the initial concert, heard in the magnificent auditorium, the finest edifice of its kind in New England, will long be remembered by the good people of that attractive city. The writer, who arrived on the scene of the first performance fully an hour before the concert began, was still not too early to see endless lines of people wending their way toward the auditorium. The whole city seemed to have imbibed the festival atmosphere and everyone was out to pay homage to the biggest musical event of the year.

Long before the hour for starting, the gigantic hall, which seats four thousand people comfortably, was practically filled, and one could see that the audience was eager for the first number on the program. It was indeed gratifying to note the whole souled enthusiasm that radiated from the vast throng of expectant auditors. Everybody seemed to cherish a certain sense of ownership and pride in the affair, and it must be largely due to this public feeling that the Springfield Music Festival has become the success that it is.

The concert started punctually at eight o'clock, and as John J. Bishop, the man of the hour in Springfield this week, made his way to the conductor's stand amidst the uproar of applause that almost caused the walls of the auditorium to tremble, everyone settled into a comfortable state of rapt attention.

The program opened with the Guilman symphony in D minor, for organ and orchestra. With William Churchill Hammond at the organ and the fifty members of the Metropolitan Opera House Orchestra assisting, the effect of Guilman's masterpiece was all that even the most exacting music lover could have desired. Not a little amount of added interest attached to the occasion, for this was the first time the new organ had been played for the public, and as it truly is a most remarkable instrument, there was no cause for disappointment.

William Churchill Hammond is a musician worthy of all respect, and his playing of the symphony was admirably done. He displayed the many fine qualities of the new organ. Conductor Bishop had arranged the organ number as a prelude to the oratorio which followed on the program, and it was a happy foresight on his part, for nothing could have pleased the audience more.

Verdi's "Manzoni Requiem" was the offering for the remaining part of the evening. The soloists heard in the work were Florence Hinkle, soprano; Margarete Matzenauer, contralto; Dan Beddoe, tenor, and Allen Hinckley, bass. The "Requiem" has been performed at three of the previous Springfield festivals, in 1905, 1908 and 1914, but its rendition on this night was acclaimed by all the critics and musicians in the city as being the best ever given here. It would be hard to find a choral work in which more depends upon the solo singers as is the case in Verdi's

"Requiem." The soloists of this occasion were suited in every way to the demands of the work. Florence Hinkle was heard here last year in the same oratorio and the memories of her remarkable vocal accomplishments of that time were still retained by her legion of admirers. Her voice has continued to grow in volume and color and her fine musicianship was a source of satisfaction. Her singing, both in solo and in concerted numbers, was de-

lightful. Miss Hinkle enjoyed a generous share of enthusiasm.

Mme. Matzenauer, of the Metropolitan Opera Company, came somewhat as a stranger to Springfield—that is, she had never been heard in this city before, but it did not take the audience long to discover her compelling art, and she was the recipient of a brilliant reception. Mme. Matzenauer was in ideal voice and she has rarely sung better. In her solo numbers she revealed a dramatic temperament under absolute control. The Matzenauer interpretations always are of a thoroughly finished order, and the beauty of her voice leaves one filled with admiration and enthusiasm for the art of this singer. Mme. Matzenauer impressed her many hearers deeply, and there can be no doubt that her future appearances in Springfield will be many.

Dan Beddoe received a cordial welcome at the hands of the Thursday night audience. He was in fine voice. This tenor's long experience in the oratorio field has served to equip him with rare interpretative ability, and it is always a pleasure to listen to Mr. Beddoe's original conceptions in works of this type. His voice was resonant and most appealing, and his use of it should be a model for students of song. Following his solo numbers, whenever the score permitted a pause, audience and chorus joined together in unrestrained applause. Mr. Beddoe is a great favorite here.

Allen Hinckley came in for an equal share of the honors of the evening. His rich bass voice filled the large hall with apparent ease on the singer's part. In his solo number, "Mors stupebit," he was very effective, and he received none less than an ovation. Mr. Hinckley is intensely dramatic, and the frequent thrilling passages abounding in the score received most satisfying treatment. His singing in the ensemble numbers was also noteworthy.

Conductor John J. Bishop is entitled to a generous share of credit for the success of the first concert, from an artistic viewpoint especially, his chorus being one of the best trained organizations in the country. Its work on this occasion was highly commendable. The concert



THE BEAUTIFUL MUNICIPAL BUILDING AT SPRINGFIELD, MASS. The left wing is the auditorium in which the Thirteenth Music Festival was given.

ended with fitting pomp and splendor and the large audience wended its way homeward well satisfied with the excellent event.

Second Concert.

The second concert was given Friday afternoon, May 21, before an audience equally as large as that which assembled at the first concert. This fact was even surprising to the association directors, for early in the forenoon rain began falling and continued all day.

The concert started at 2.30 and by that time nearly every seat in the auditorium was occupied. Percy Grainger, the distinguished Australian pianist-composer, was the soloist, and he was assisted by the Metropolitan Opera House Orchestra in bringing to a conclusion the second concert.

The program opened with the "Tannhäuser" overture played by the orchestra, followed by Massenet's ballet music from "Le Cid." Next came Mr. Grainger. The Australian was a welcome artist, and although he had never before been heard in this city, his fame had preceded him here. Grieg's concerto in A minor was the first selection he played, and in this he had the assistance of the orchestra. Mr. Grainger's commanding virtuosity served him well in the concerto. He won the instant respect of his auditors and succeeded with apparent ease and simplicity in making the work take on new and interesting phases. His interpretation was brilliant and one felt that he had extracted about everything possible from the composition. The audience rewarded his magnificent performance with volleys of applause and called Mr. Grainger back on the stage some six or seven times to bow his acknowledgment; finally he was compelled to take his place again at the piano before his admirers were satisfied. He played as an encore Grieg's "To the Springtime."

Next on the program came these four short orchestral selections: Two numbers by Jarnefeld, a prelude and a berceuse; "La veille de l'ange gardien," by Pierné; and Brahms' sixth Hungarian dance.

Following the orchestral numbers, Mr. Grainger performed a set of his own arrangements and compositions of English and Irish folk dances. These included an "Irish Tune from County Derry"; "Shepherd's Hey"; "The Leprechaun's Dance," and the march-jig "Maguire's Kick." It is true that Mr. Grainger has been winning success all over the country since his arrival in America with his vivid interpretations of these jolly folk tunes, but it is doubtful if he has been accorded a reception similar to the one tendered him in Springfield on this occasion. The enthusiasm of the audience was simply unbounded. The young pianist was compelled to repeat nearly all the numbers in this group and then only with great reluctance did the audience allow him to retire.

As a fitting conclusion to the enjoyable program "Siegfried's Rhine Journey," from "Götterdämmerung," was played by the orchestra. The audience dispersed hurriedly, for not much time remained between then and the evening concert.

Third Concert.

The third concert on Friday evening, May 21, aroused much interest as Felix Nowowiejski's "Quo Vadis," was given for the first time. The weather conditions were no more favorable than they had been in the afternoon, but this did not affect the attendance in the least. The fact that on the same evening a large municipal meeting was being conducted at the Howard Street Armory and many other attractions of general interest were listed about the



MARGARETE MATZENAUER AND HER BABY.
Who already has aspiration to appear some day as soloist at the Springfield Festival.

city tends further to compliment the music lovers of Springfield on their fidelity to their festival and its cause.

Nowowiejski's "Quo Vadis" was given an admirable performance, and Mr. Bishop is deserving of much credit for the careful preparation of such a difficult work. The greatest share of responsibility rested on the chorus and the effective manner in which the great body of singers coped with the situation was decidedly praiseworthy.

The work of this Polish composer is of academic interest. He has scored the work in a truly individual style, but with little respect for the possibilities of the solo voices. There is nothing strikingly original in the thematic

construction; however the composer has succeeded well in creating some stirring effects. The piece throughout, quite in accordance with the character of the novel by Sienkiewicz on which it is founded, progresses in bold dramatic form. The modernisms of the composer are not overly accentuated, excepting at possible intervals in the orchestration, and a sureness of touch and grace of expression have been cast about the whole.

The three artists heard in the solo roles were in fine form and their work was finished and satisfying. In view of the exacting nature of "Quo Vadis," great care had to be exercised in the selection of artists capable of assuming the difficult responsibilities involved, and the management chose with rare wisdom Reinald Werrenrath, Robert Maitland, and Julia Heinrich.

Mr. Maitland had the stage all to himself during the first part of the oratorio. In the role of the Chief of Pretorian Guard he was given splendid opportunity to display his masterly musicianship and also the rare richness of his bass voice. His dramatic lineation of the address to the people, which occurs in the second scene, excited the unanimous admiration of his auditors and he was applauded enthusiastically. This particular role was a very trying one to sing, with its repeated sustained lower tones and unexpected skips up and down the register. Mr. Maitland has extracted many desirable laurels from the realms of musical fame abroad and although his presence in this country has been very brief as yet, he is rapidly coming into his own in a like fashion here. His voice is one that attracts at once and the musicianship behind the voice is authoritative. Although he had never been heard in this city before, the audience was not slow in discovering his ability and the keen appreciation shown throughout the evening for his work must have been highly gratifying to Mr. Maitland.

Reinald Werrenrath, the American baritone, whose popularity is universal, is greatly admired. His part on this program was possibly more prominent than either of the other two soloists. His singing was magnificent, his artistic enactment of the role of Peter, the apostle, creating an impression on his hearers that will long be remembered. The beautiful quality of the Werrenrath tones and dramatic intensity of expression as given out in his rendition of the solo, "Now On to Rome," was all that could have been desired. He struck a fine note of appeal in his careful and astounding manipulation of tonal climaxes and apparently got the most out of every detailed phrase existing in his part of the score. Mr. Werrenrath was an invaluable asset to the festival forces and the audience paid him every tribute within its power.

Julia Heinrich amply fulfilled the best expectations and her contribution to the "Quo Vadis?" production was most valuable. Her well trained soprano voice is of decided brilliancy. The part of Lygia the Christian maiden, which she sang, is of short duration but technically very difficult and trying. She made the part as effective as



A MERRY GROUP.

From left to right: Robert Maitland, Reinald Werrenrath, Percy Grainger and Richard Hageman. Note Mr. Werrenrath, who has drawn Mr. Hageman's attention to a party of female members of the chorus, just across the way looking from an upper window in the Auditorium. Hageman enjoys the situation immensely.



THE TWO CONDUCTORS: LEFT, RICHARD HAGEMAN; RIGHT, JOHN J. BISHOP.



PERCY GRAINGER AND RICHARD HAGEMAN SNAPPED OUTSIDE THE AUDITORIUM.

ATTEMPTING TO BLOCK AN ENTRANCE WAY BETWEEN TWO OF THE GIGANTIC COLUMNS OF THE AUDITORIUM.
From left to right: Mrs. Robert Maitland, Robert Maitland, Reinald Werrenrath, Richard Hageman and William C. Taylor, secretary of the Springfield Music Festival Association.

possible and won her way into the hearts of all present. This was Miss Heinrich's first appearance in Springfield and small as her part was it showed that she will be a welcome visitor to this city whenever she cares to return.

Too much praise could not be given to the chorus for the excellent showing it made on this evening. Conductor Bishop led his combined forces, the chorus, orchestra and the soloists, with fine musical judgment. The tonal volume of the chorus was held nicely under his command and the resulting effects could not have been improved upon. The ensemble was high perfect, and the playing of the orchestra was one of the features of the evening. The new municipal organ figured conspicuously in the performance of the work and its gorgeous big tones were listened to with pride by all.

Fourth Concert.

For the fourth concert, Saturday afternoon, May 22, nothing could have been more desirable than a purely instrumental concert, and in planning this the management secured Fritz Kreisler. The orchestra, under Richard Hageman's baton, shared the other half of the program with the Austrian violinist, and the combination proved an enjoyable one. In the opening number of the program the orchestra was heard in Beethoven's "Leonore" overture, No. 3. Mr. Kreisler then played beautifully the Mendelssohn E minor concerto. Dvorák's "New World" symphony was the next number on the program.

Kreisler's next and last official number on the program was the introduction and rondo capriccioso by Saint-Saëns. The demand for an extra number was such that it was granted in a gracious manner by Mr. Kreisler. The orchestra completed the afternoon's program by giving a spirited rendition of Chabrier's "Espana" rhapsodie.

Fifth Concert.

Little more than an hour had elapsed after the end of the afternoon concert, before the auditorium was again the scene of that genuine festive activity which marked the

whole festival in most delightful manner. The Saturday night concert attracted the banner attendance of the week and on this evening there were not enough seats in the great hall to accommodate all those who came. General admission was sold for the first time during the week and several hundred persons had to be satisfied with standing room. Pasquale Amato, Julia Heinrich, Reinald Werrenrath, together with the chorus, John Bishop, conducting, and the orchestra with Richard Hageman as its conductor, constituted a formidable attraction. The program for the evening, in full, was as follows:

Overture, Rienzi	.....Wagner
Orchestra.	
Prologue to the Golden Legend	.....Sullivan
Mr. Werrenrath and Chorus.	
Aria, Roi de Lahore	.....Massenet
Mr. Amato.	
Recitative, How Tranquilly I Slumber'd	.....Weber
Aria, Softly Sighing, from the opera Der Freischütz	.....Miss Heinrich.
Peer Gynt Suite	.....Grieg
Orchestra.	
Eri tu Che Macchiavi, from Un Ballo in Maschera	.....Verdi
Mr. Amato.	
Triumphal Entry of the Bojars	.....Halvorsan
Orchestra.	
Aria, Danza	.....Rossini
Mr. Amato.	
Hallelujah Chorus, from The Messiah	.....Handel
Chorus.	

Mr. Werrenrath again was received with marked enthusiasm as he made his appearance on the stage to sing the "Prologue" to Sullivan's "Golden Legend." He was in splendid voice and sang the part with refreshing vigor, his clear tones ringing out and above the chorus when it accompanied him. The number afforded Mr. Werrenrath fine opportunities and he made the most of each and every one of them.

Pasquale Amato is a prime favorite in Springfield, and he has appeared here many times as a festival soloist and at other concerts. He was the means of attracting many additional music lovers on this final night and his staunch admirers were prepared to give him an enthusiastic re-

ception. This they were allowed to do after his singing of the Massenet aria, "Roi de Lahore." Mr. Amato's art is indeed rare and he thrills an audience as few singers can. In his second and third numbers, Verdi's aria from "Un Ballo in Maschera" and Rossini's aria "Danza" full play was given his marvelous vocal and dramatic resources and the effect can well be imagined. The audience was insistent in its demand for encores and the baritone finally was obliged to consent, adding the "Largo al factotum" from Rossini's "Barber of Seville."

Miss Heinrich duplicated her brilliant success of the previous day, and her singing on the gala program of the final concert was deserving of much praise. In the two Weber numbers, "How Tranquilly I Slumber'd" and the aria from "Der Freischütz," she was at her best. Her voice is most attractive because of its lyric clarity and she is an artist in the strictest sense of the word. Miss Heinrich has won deserving recognition in this city.

The chorus shone forth in its fullest splendor and the performance was brought to a very impressive ending by its singing of the "Hallelujah" chorus from "The Messiah." Throughout the whole evening the audience manifested its warmest approval on all the participating forces and in the end a fitting demonstration was forthcoming for Conductor Bishop and his four hundred singers.

The thirteenth Springfield festival had ended in that same spirit of pomp and glory with which it had started. It was a most notable occasion, and one deserving of recognition from the American music world at large, for seldom does one witness a festival concert where higher artistic standards are maintained. VICTOR WINTON.

Mother (calling)—"Jane, Jane! Please stop playing that Ornstein piece. It gets on my nerves."

Jane (from the next room)—"But, mother dear, I'm not near the piano."

Mother—"Then what is that noise?"

Jane—"It's nurse spanking the baby."—Houston (Tex.) Chronicle

HAVE WOMEN A SENSE OF HUMOR?

John Philip Sousa Tells Sue McNamara, of the Des Moines *in.*, News, That He Has Found Them to Be Delightful Listeners and Appreciative of a Good Story—
The March King Favors Suffrage.

"You can appeal to women in two ways—through their sense of romance and their sense of humor."

John Philip Sousa, the march king, had just pulled on his white gloves and buttoned up his blue coat. The tweed-dee and tum-tum of instruments tuning up was going on all around the little dressing room at the Coliseum.

Being a march king and leader of a band instead of a composer of piano sonatas, Mr. Sousa is sane and well balanced and not much troubled with nerves.

"Do I believe women have a sense of humor? Why, of course, they have," said Mr. Sousa, smoothing his slightly graying beard and beaming through his glasses.

"That is all nonsense about women not having a sense of humor. I've found them most delightful listeners, and appreciative of a good story."

I suggested that Mr. Sousa had been quite a matinee idol.

Not Matinee Idol.

He waved the insinuation aside with a laugh.

"It's a press agent who manufactures a matinee idol," he said. "I've never been one."

Nevertheless he has given the subject of women and her rights some little consideration.

"O certainly I believe in suffrage for women," he said. "As it is now women have 80 per cent. the advantage of men and men only 20 per cent. After they get the vote it will be 50-50."

The bandmaster and the interviewer both grinned.

"I'll be glad when they get it, too," said Mr. Sousa. "Then I can vote as I please. Now I am more or less hampered by my wife's ideas of what I ought to vote for."

Out of chivalry and because she cannot vote herself I am swayed by her opinions. When she has the privilege of voting I will feel free to vote my own way."

Favors Suffrage.

After this naive confession the bandmaster complacently smoothed his mustache and his eyes continued to twinkle through their glasses. In spite of the length of time he has been before the public, Mr. Sousa is trim, alert and vigorous, able to dominate his band and the multitude, too.

"Women will be more practical after they get to voting and they will see things from a man's standpoint rather than from a sentimental-personal one which will be well for the world in general," he continued. "Of course it won't destroy altogether their sense of romance and sentiment. That would indeed be a pity. A brainy, practical woman who still retains her sentiment and romance is the most charming type. But then, of course (with a bow and another twinkle in his eye) they're all charming."

WAGNER'S TEMPLE OF ART.

The European war has not dealt kindly with art in any form, and it seems unjust to criticise any institution for the preservation of artistic ideals which has inevitably suffered greatly in the last two months. Yet every new season of Wagnerian music drama at Bayreuth raises again the question as to the permanent value of such an institution as that which the great composer, through the munificence of the young King of Bavaria, was able to establish for the perpetuation of the "Wagnerian tradition." Has Bayreuth really accomplished great good? Is its work now finished, and should it continue to do only what its founder intended? Out of these two questions arises another and a more important one: Can any artistic foundation hope to do for long important work when it is bound down by restrictions and limitations established by a powerful but narrow mind?

The cult of Wagner has blessedly declined of late; for every one of the blind enthusiasts who, a generation ago, worshipped every utterance of their erratic and illogical "master," there are now ten honest lovers of Wagner's music, who recognize at once his true greatness and his manifold limitations. The members of the early cult would have been inexpressibly shocked at any hint that Bayreuth was of doubtful value; but today one can safely make such a suggestion even to an enthusiastic lover of Wagner's music.

It must be admitted by every one that Bayreuth in its early years did the world a great service. Without it the

gigantic tetralogy of "The Ring" would scarcely have found a complete performance, and "Parsifal" might never have been composed, for Wagner could hardly have brought himself to prepare such a work for ordinary commercial performance. Bayreuth was essential to Wagner's dream, and in making the adequate presentation of his chief works possible, it fulfilled its greatest mission.

In recent years conditions have greatly altered. The world no longer needs to be taught that Wagner is the greatest among composers of opera, nor does it have to make pilgrimages to Germany to hear his works properly given. New York has seen as notable productions of "The Ring" as Bayreuth itself. "Parsifal," long since made available outside of Bayreuth by a species of commendable piracy, may now be given anywhere without the shadow of moral restriction. From being a struggling revolutionist in art, Wagner has become recognized as the founder of the modern operatic school.

Under such circumstances it is hard to see just what useful function Bayreuth can fulfill. On the other hand, it can do, and unquestionably has done, a world of harm. It has fostered the Wagner cult, which has always been an abomination, and has encouraged long haired idiots to gaze for hours in rapt awe at Wagner's pocket knives and hair brushes instead of trying to form an intelligent critical estimate of his work. In seeking to preserve the "Wagner atmosphere," it has done its best to distort criticism through the "personal fallacy" so wisely denounced by Matthew Arnold. . . . —The Bellman, Minneapolis, Minn.



METHOD USED TO ADVERTISE THE FESTIVAL ABOUT THE STREETS OF SPRINGFIELD. VIEW ON MAIN STREET DURING THE SHOWER, FRIDAY MORNING.



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Some recent comments on concert appearances:

The Louisville Herald of April 27th says—

In listening to Miss Sharlow sing there is the sense of a high order of intelligence back of her abundant talent, and the assurance of an ever satisfying performance. Her voice is one of exceptional purity and power and sweetness, her notes are full and rounded, and she possesses a remarkable restraint even in the most dramatic passages.

The Louisville Times of April 27th says—

Her voice gave evidence of the work she has done, in the ease with which agonal effects were managed and in the smoothness of the legato passages.

The Louisville Post of April 27th says—

Miss Sharlow's voice has always impressed, won and held its audience because of its rare quality. The tone is warm, rich in texture, shot through with light and shade. The very quality alone seemed inspiring to the audience.

The Lexington Herald of April 28th says—

It has been said the genuine musical person sings or plays because he or she cannot refrain from it. Music is life itself to such a person. If this be the standard by which we judge the musician, then surely Myrna Sharlow belongs in the top rank. Rarely has a singer been heard here who seems to enjoy her work as thoroughly as she does.

The Nashville American of May 4th says—

Not in recent years has any singer so completely sung themselves into the hearts of the Nashville public as did Myrna Sharlow yesterday afternoon at the Centennial Club. She was received enthusiastically by her audience. That her critics have called her a successor to Melba was not surprising to her hearers.

The Nashville Banner of May 4th says—

In her program yesterday, which showed her remarkable versatility, her rendition of the aria, "Depuis le jour Louise" (Chapientier) was especially noteworthy. Her voice possesses wonderful sweetness and purity of tone, together with wide range and sustaining power. At the close of the program, by request, she sang an aria from "La Boheme," which served as a brilliant climax to the beautiful recital.

ADDRESS FOR THE SUMMER - HARRISON, ME.

SYRACUSE RECORDS SUCCESS OF FIFTEENTH ANNUAL MUSIC FESTIVAL.

Notable Soloists, Chicago Symphony Orchestra and Festival Chorus Attract Big and Enthusiastic Audiences to the "Salt City's" Capacious Arena.

Syracuse, N. Y., May 14, 1915.

Five concerts, each made notable by the presence of soloists well known throughout this broad land, the Chicago Symphony Orchestra (Frederick Stock, conductor), and the festival chorus, caused the fifteenth annual music festival of the Central New York Music Festival Association, Inc., held in the spacious arena, to be recorded in the history of that organization as one of the most successful ever held. These five concerts were respectively designated as "Opera Night," May 10; "Symphony Afternoon," May 11; "Choral Night," May 11; "Children's Afternoon," May 12, and "American Night," May 12, and for each an interesting program with eminent soloists was provided.

First Concert.

Frances Alda, Pasquale Amato, the Central New York Festival Chorus and the Oswego Festival Chorus contributed their services toward forwarding the success of "Opera Night." The program opened with the overture to Massenet's "Phedre," splendidly played by the Chicago Symphony Orchestra. This excellent body of players also gave the prelude to act three of Spinelli's "A Basso Porto," and selections from "Damnation of Faust" (Berlioz). Mme. Alda sang Micaela's aria from "Carmen" and as an encore gave the "Maïon" gavotte. At her second appearance she gave a group of songs in French, German and English, her encore being "An Open Secret" (Woodman).

Mme. Alda's lovely voice and gracious personality won her audience entirely. Mr. Amato gave the aria "Eri Tu" from Verdi's "Masked Ball," and after the clamorous applause added the prologue to "Pagliacci." His second number consisted of the prayer from "William Tell" and Rossini's "Danza," which he gave with all the wondrous beauty of voice and breadth of interpretation which has made him such a favorite with the musical public. After this group he sang the Toreador Song from "Carmen."

In connection with the soloists, the splendid work of Frank La Forge should receive special mention. He accompanied Mme. Alda in a manner worthy of the highest praise, and he also figured as a composer, two of his songs being included in this group.

Orchestra and chorus united in a stirring rendition of the "Hymn to the Sun" from Mascagni's "Iris," and also gave the "Kirmesse" scene from "Faust" with excellent effect. As a fitting close to the evening's enjoyable program the finale from act one of "Lohengrin" was given by orchestra and chorus, ably assisted by Florence Girtan Hartman, Mae Hall Sweet, William A. Snyder, Richard G. Calthrop and John G. Ray.

Second Concert.

Cesar Franck's D minor was chosen as the symphony for Tuesday afternoon, and of this Conductor Stock and his men gave a reading replete with verve and delicate

nuances. That the audience was delighted with this work's interpretation was evidenced by the tumultuous applause which followed the last movement. The other orchestral numbers were the overture "Othello" (Dvorák) and the tone poem, "Don Juan" (Strauss).

Katharine Goodson played the Tchaikowsky concerto in B flat minor with all her accustomed beauty of tone and unusual breadth of interpretation. Her virtuosity and the ease with which she overcame the technical difficulties of the work roused the audience to a high pitch of enthusiasm. After repeated bowing, she was obliged to give an encore, Schumann's "Nachtstück" in F major, which further delighted her hearers.

Grace Fjorde, contralto, sang in addition to her operatic aria as noted on the program, the favorite, "Annie Laurie" and Strauss' "Zueignung" with captivating effect.

Third Concert.

Tuesday evening was "Choral Night" and the work chosen was Gounod's "Mors et Vita," in which the Rome Festival chorus united with the Central New York Festival Chorus. The soloists were Anita Rio, soprano; Rose Lutiger-Gannon, contralto; George Dostal, tenor, and Arthur Middleton, bass. To each of these soloists belongs an individual word of praise for the excellent work they accomplished upon this occasion. With such splendid soloists, so excellent an orchestra and conductor in addition to a chorus thoroughly familiar with the score, the work could but be a success.

Preceding the so-called "Sacred Trilogy" of Gounod, the orchestra played the wedding march and variations from the symphony No. 1 in E flat major by Carl Goldmark, familiarly known as "The Rustic Wedding." This well trained body of players it is always a joy to hear, and the audience was particularly delighted with the orchestra's rendering of this work by the great Hungarian composer.

Fourth Concert.

Mme. Rio, Mrs. Lutiger-Gannon and Bruno Steindel, cellist, were heard at the "children's" concert on Wednes-



ARTISTS AT THE SYRACUSE FESTIVAL.

This photograph was taken in front of the Arena after the orchestral rehearsal. Left to right: Mrs. Ross David, Ross David, Margaret Woodrow Wilson, Marion David, Melville Clark.

day afternoon. Mrs. Lutiger-Gannon delighted the little folks with her charming rendition of "Minnie and Mattie and Fat Little May" (Homer), the same composer's "Boats Sail on the River" and "On Softest Tiptoe" (Kaun). Her warm contralto voice is well adapted to these naive compositions and the children were generous with their applause. Mme. Rio sang "Have You Seen But a White Lillie Grow," Spross' "Will o' the Wisp" and a Neapolitan folk song in the dialect. Her recent sojourn in Italy doubtless helping to make the last a most effective number. Her lovely voice and charming personality made her a general favorite. Bruno Steindel played the introduction and andante by Luebeck and the Harlequin by Popper, showing himself to be the possessor of a broad warm tone and complete master of his instrument. So enthusiastic was the applause which followed these numbers that Mr. Steindel was obliged to play two encores.

Under the direction of John J. Raleigh, the school children's chorus was heard in four numbers. The first was an adaptation by Maria X. Hayes, of Prince Poniatowski's "The Yeoman's Wedding Song." Two songs unaccompanied were the "Holy, Holy, Holy" of Dykes and "By the Brook" of Abt, in both of which the children displayed a fine ensemble and excellent tone quality. The youngsters' rendering of Roedel's "The Storm Fiend" was particularly dramatic in effect and earned for them the well deserved applause of the audience. Mr. Raleigh, who is supervisor of music in the public schools, has every reason to feel proud of the work he has accomplished as evidenced in the work of this chorus.

Five selections by the orchestra completed this enjoyable program and sent everybody away more enthusiastic than ever over the annual music festival. The orchestra played the overture to the "Secret of Susanne" (Wolf-

Ferrari); the theme and variations from Tchaikowsky's suite, "Mozartiana"; Solveig's Song" from Grieg's "Peer Gynt" suite; Grainger's "Shepherd's Hey," and closed the program with a brilliant reading of the twelfth Hungarian rhapsody by Liszt.

Fifth Concert.

"One of the happiest experiences of my life," was the graceful expression in which Margaret Woodrow Wilson, soprano soloist at the Wednesday evening concert, characterized her delight at the enthusiastic reception which she received, not simply, as Conductor Stock remarked, "because she is the 'First Lady of the Land,' but for her exceptional artistic ability." Accompanied by Marion David, pianist, Miss Wilson sang "Gieb mir dein Herz" (Hermann), "Ein Schwan" (Grieg), "Mit einer Wasserlilie" (Grieg), "Die Mainacht" (Brahms), "Les Berceaux" (Fauré), "The Year's at the Spring" (Mrs. Beach), "Leezie Lindsay" (Lawson), and Schubert's "Ave Maria" with harp obligato. Although this was her first appearance with an orchestra, Miss Wilson's first rehearsal was made without a mistake. The members of the chorus and orchestra were especially enthusiastic about her German diction. As it was "American" night the singing of the national songs and the waving of many flags made it a festive occasion.

Arthur Middleton, bass, sang the aria by Thomas, "Du Tambour Major," with such success that an encore was necessary. He sang the jolly "Largo al Factotum," from Rossini's "Barber of Seville." His splendid voice responded easily to the demands put upon it by the singer.

After a fanfare of trumpets, the orchestra played Wagner's "March of Homage" with spirit. The other orchestral numbers were "Adagio Pathétique" (Godard), "Car-

nival Piemontesi" (Sinigaglia), Conductor Stock's pleasing "Symphonic Waltz," closing with the finale from "Die Götterdämmerung" (Wagner). Throughout the evening the orchestra lived up to the high standard it had achieved at the other concerts of the festival.

"The Bells of St. Michael's Tower" (Stewart), "Sweet and Low" (Barnaby), two compositions by Tosti, "Venetian Song" and "Beauty's Eyes," were the numbers by the chorus. With the exception of "Sweet and Low," which was sung by request and was unaccompanied, the orchestra lent able support.

A word of praise is due Tom Ward, conductor of the chorus, for his untiring industry as director general of the festival. Without doubt much of the success of this fifteenth festival is due to him and his faithful chorus, which was made up of the Festival Chorus, the Auburn Festival Chorus, the Oswego Festival Chorus and the Rome Festival Chorus.

At the head of this festival association are the following gentlemen, who have the good and artistic worth of this enterprise deeply at heart: Honorary presidents, F. R. Hazzard, Donald Dey and W. Paige Hitchcock; president, Fred R. Peck; first vice-president, Charles G. Herbert; second vice-president, Edgar A. Emens; secretary, Melville A. Clark; treasurer, Warren E. Day; directors, Clarence E. Wolcott, Robert W. Disque, Virgil H. Clymer, Will H. Olmstead and Charles S. Glenn.

Large and enthusiastic audiences listened to these five concerts, and without doubt they felt inclined, after the close of the series, to say with Shakespeare:

"Yea, music is the Prophet's art;
Among the gifts that God has sent,
One of the most magnificent."

H. F.

PATERSONIANS ARE DELIGHTED WITH FESTIVAL RESULTS.

Success of Annual Series of Concerts Causes
Great Enthusiasm—Plans Under Way
for Next Year's Festival.

LIST OF THE FESTIVAL PATRONS, SUBSCRIBERS AND CHORUS MEMBERS.

Paterson, N. J., April 23, 1915.

Now that this season's festival is over, all eyes are turned anxiously on next year's concerts. The recent announcement of a much larger festival next year, the Newark and Jersey City choruses coming here and joining with the local choral body on the final night, has aroused additional interest. The scheme of the promoters to make of New Jersey the greatest music center in the world is rapidly ceasing to be a dream, but more in fact a reality.

Last week the festival board of directors met and listened attentively to the plans of Conductor Wiske for next season. At his suggestion a committee of two was appointed from the board to represent Paterson at a meeting of the tri-city festival board, which will meet early in June in Newark. Thornton W. Allen and Charles Grant Shaffer are the Newark representatives; the Jersey City delegates are to be appointed next week, when the permanent festival association is organized there.

The attention of the reader is called to the Newark letter, on pages 32 and 33 of this issue, in which a few details of the tri-city festival plan are referred to.

LIST OF FESTIVAL PATRONS, SUBSCRIBERS AND CHORUS MEMBERS.

In the review of the Paterson Festival concerts, published in the MUSICAL COURIER last week, the names of the patrons, subscribers and chorus members were omitted because of lack of space. They are listed below, together with the names of the officers and members of the board of directors:

OFFICERS OF FESTIVAL ASSOCIATION.

President, Hon. Robert H. Fordyce; vice-president, John B. Mason; secretary, John R. Morris; treasurer, Fred S. Cowperthwait. Directors: Wayne Dumont, John Toole, John J. Fitzgerald, I. A. Hall, Grant Sipp, Samuel A. Barbour, E. Harvey Lambert, Hon. Andrew F. McBride, ex-officio.

Members: Charles Agnew, George Arnold, Charles L. Auger, Josiah J. Bailey, Walter Bamford, Peter S. Barbour, Robert Barbour, A. W. Barnes, Frederic Beggs, Henry L. Berdan, Edward T. Bell, William B. Bryant, Edward W. Braecklein, Julius Brandes, George H. Burke, James W. Cooke, F. S. Cowperthwait, James J. Curran, Traphagen Doremus, Dr. T. Star Dunning, George B. Dunning, William H. Dunning, Wayne Dumont, James F. Dunphy, Charles W. Elbow, M. H. Ellenbogen, August Epple, Samuel S. Evans, John W. Ferguson, Andrew T. Fletcher, Frank T. Forbes, John J. Fitzgerald, Hon. Robert H. Fordyce, M. E. Frommelt, Robert Gaede, Hon. William B. Gourley, Alexander P. Gray, Jr., John Grossgebauer, Dr. Harry R. Habben, Isaac A. Hall, Rev. D. S. Hamilton, William Hand, Garret A. Hobart, F. B. Hoagland, John Hollbach, Samuel S. Holzman, August Hunziker, Dr. Walter B. Johnson, William H. Kearns, Louis Kirsinger, Henry C. Knox,

E. H. Lambert, Lewis Levi, William J. Lockwood, Frank Maass, John B. Mason, John R. Morris, Daniel H. Murray, Samuel V. S. Muzzy, Hon. Andrew F. McBride, Samuel McCollom, Dr. John C. McCoy, E. J. MacDonald, Hon. Wood McKee, Clifford L. Newman, Henry H. Parmelee, William D. Plumb, Dr. William H. Pruden, Gustav Puller, Peter Quackenbush, Peter C. Quackenbush, Jerome C. Read, Charles Reynolds, Fred R. Reynolds, E. M. Rodrock, William H. Rogers, Ralph Rosenheim, Edward Seery, Emil Schnur- renberger, Charles B. Simon, Grant Sipp, Frank Smit, Charles R. Smith, Rev. Anthony H. Stein, Charles N. Sterrett, Hon. Eugene Stevenson, Moses H. Straus, M. C. Tambor, Fred W. Tasney, Edgar M. Tilt, John Toole, George A. Townley, Alfred R. Turner, Joseph P. van Saun, Col. A. A. van Walraven, James F. Welch, Fred W. Wentworth, Joseph Whitehead, John R. Wilson and Albert Zabriskie.

PATRONS.

Paterson—Charles Agnew, W. A. Arnold, Henry L. Berdan, E. W. Braecklein, Frederic Beggs, Edward T. Bell, Walter Bamford, J. J. Bailey, Peter S. Barbour, John Bentley, Mrs. Jos. A. Bergen, William D. Blauvelt, F. E. Billsborrow, Fannie Bordon, Carrie M. Billsborrow, Mrs. C. C. Bothwell, Julius Brandes, Dr. Theo. Bender, Mrs. J. E. Barbour, Mrs. M. MacCall Ball, F. S. Cowperthwait, James W. Cooke, Alfred Crew, Warren N. Conant, Frederic W. Cooke, Wayne Dumont, J. Traphagen Doremus, Wm. H. Dunning, Dr. T. Star Dunning, George B. Dunning, W. A. Dickson, Victor Dellinger, S. S. Evans, M. H. Ellenbogen, James Eastwood, Mrs. E. G. Edwards, Ella Emery, Frank T. Forbes, John W. Ferguson, Hon. Robert H. Fordyce, Herman E. Frommelt, John J. Fitzgerald, Joseph Formanns, W. B. Gourley, Robert Gaide, Dr. G. A. Giger, Emil Geering, John W. Griggs, Isaac A. Hall, John Hollbach, August Hunziker, William Hand, Mrs. Hobart, Rayton E. Horton, H. D. Hill, A. A. Hoffman, Dr. Walter B. Johnson, Mrs. James Jackson, Louis Kirsinger, W. H. Kearns, Dr. Joseph H. Kenna, Dr. Franklin J. Keller, D. J. B. Keller, August Katterman, Mrs. H. C. Knox, Thomas A. Kelly, John W. Looschen, E. H. Lambert, Lewis Levi, J. Henry Leonhard, W. J. Lockwood, Milton H. Lennell, A. F. Leonhard, Edward F. L. Lottie, Hon. Vivian M. Lewis, John R. Morris, John B. Mason, Frank Maass, Samuel McCollom, Dr. A. F. McBride, Dr. John C. McCoy, Mrs. Edo I. Merselis, E. J. MacDonald, Dr. B. C. Magennis, Dr. Joseph A. Maclay, Wm. F. Miller, Wood McKee, M. J. Maloney, Dr. T. F. O'Grady, Henry H. Parmelee, Gustav Puller, Dr. W. H. Pruden, Edwin Pierce, Dr. and Mrs. M. A. Pierce, Peter Quackenbush, Peter C. Quackenbush, F. R. Reynolds, E. M. Rodrock, Amos Radcliffe, Charles Simon, Grant Sipp, Hon. Eugene Stevenson, Emil Schnur- renberger, Charles R. Smith, Wm. S. Schlumpf, P. R. Schuyler, H. H. Schoonmaker, Edgar M. Tilt, Fred W. Tasney, Alfred R. Turner, James A. Tasney, M. C. Tambor, F. F. Van Olinda, Joseph P. Van Saun, Melville C. Van Ness, Edo Van Winkle, Eleanor Weidmann, Fred W. Wentworth, Edward R. Weiss, William Weida, Mrs. Theo. Wells, Dr. W. L. Wirbelauer, H. J. Washbrook, Joseph Whitehead, James J. Zisette, John G. Zabriskie.

Passaic, N. J.: Dow H. Drukker, T. M. Gardner, George L. Leonhard, Mrs. G. Theo. Leonhard, J. W. Royer, Herman Sonntag, B. G. Volger.

Rutherford, N. J.: Spencer Welton.

Hillburn, N. Y.: R. Davidson.

Pompton Plains, N. J.: Isabelle and Sarah Graham.

Maywood, N. J.: H. Paul Mehlin, Louisa Thomas.

Suffern, N. Y.: Otto H. Cutler, E. W. Van Houten.

Ridgewood, N. J.: Dr. G. Adolph Anderson, Charles Auger.

Hackensack, N. J.: C. Linkrom.

Wilkesbarre, Pa.: Henry C. Dreyer.

SUBSCRIBERS.

Thomas J. Arnold, Dr. A. F. Alexander, Henry Aber, James G. Blauvelt, George W. Botbyl, John O. Benson, A. L. Banister, George H. Burke, Fred Brindle, Mrs. F. S. Cowperthwait, Mrs. James Christian, Miss Dickson, Josiah Dudley, William L. Dill, Arthur H. Dey, Arthur R. Dunkerley, Mrs. E. D. Easton, Charles W. Elbow, William T. Fanning, Ed. Flitcroft, Leon Friedman, S. B. Farnum, John Grossgebauer, Samuel Gibson, William H. Gurney, George W. Hessler, John Hughes, Jr., Otto Haenschen, J. D. Hincliffe, O. C. Houghtaling, Harry Joelson, Arthur Katz, George Killsey, Dr. Porter Kinne, Frederick Lankerling, Mrs. E. W. Lee, Hugh C. Lendrim, J. W. Laffey, Henry Marelli, H. H. Mondon,

Mrs. Peter MacDonald, Francis K. McCully, Charles Neuviller, R. J. Neldon, Frank Piget, John F. Paul, Charles Reynolds, August J. Rahm, W. H. Rogers, J. Rubrecht, John A. Stewart, Henry Smith, Albin Smith, Rev. A. H. Stein, Frank Smit, Agnes Stewart, Albert Shumway, Francis Scott, Theo. F. Sloan, Benjamin L. Stein, Edward Seery, Alfred G. Stumpf, Judge Frank Van Cleave, Frederick Van Blarcom, P. S. Van Kirk, Ida M. Vought, Betty Widmer, F. W. Wentworth, Dr. Willard, John R. Wilson, William H. Wilson, Robert Williams, James D. Welch, John Westervelt, Eugene Zabriskie.

Ridgewood, N. J.: Dr. G. Adolph Anderson, Charles Auger.

PATERSON FESTIVAL CHORUS.

SOPRANOS.

Mrs. H. A. Allen, Adeline Andrews, Loretta Anderson, Susie Agel, Anna Aisenberg.

Mabel Brameld, Mary Brameld, Elizabeth Brean, Grace Barton, Mrs. J. H. Brown, Ida Baxter, Minnie Berger, Ida May Borneman, M. Estelle Barker, Mrs. Gus Brutschy, Mrs. Arthur Bailey, Adah Bailey, Mrs. S. Bech, Lily Bredin, Mary Brown, Margaret Bergels, Katherine Braunlin, Christina Berdan, Ella Braunlin, Frances Barbour, Mrs. H. Brean, Josephine Bulmer, Georgianna Black, Julia Birchenough, Ruth Benjamin, Anna Birchenough, Gertrude Berchtold, Augusta E. Bramlick, Elsie Blake, May Backus.

Edith M. Carlough, Agnes Cooke, Lucy Cleaver, Anna Cook, Margaret Chandler, Helen Cubby, Margaret Cogan, Alice Cocks, Sarah Cocks, Queenie Cranston, Bessie Clark, Mattie Campbell, Addy A. Cole, Blanche Coppee, Mary H. Church, Mrs. J. D. Cunningham, Teresa Cooke, Hazel Cyers, Mae Cully, Viola Coyle.

Mrs. H. Dawson, Cora Dolberry, Mrs. J. DeVries, Nellie Dodd, Ivy Devine, Emma Dougherty, Verna Dillistin, Winifred Doran, Grace de Rome, Mrs. E. Dempwolf.

Mrs. E. H. Eakins, Ethel Ellems, Mrs. Charles Eckert, Emma Eckert, Anna Eckert, Annie Elsasaser.

Minnie Fichtner, Emma Fichtner, Ida Ford, Agnes Findley, Jessie Farrell, Anna Fox, Margaret Flaherty, Mrs. Vernon Frazee, Teresa Fritz.

Anna Glass, Mrs. C. H. Garrison, Mary Grant, Eva Grish, Susie Garlick, Jeanette Garlick, Pauline Garretson, Ethel Garner, Edith R. Gardner, Mrs. Frank Garner, May H. Gillin, Katherine Grant, Bertha Grieder.

Mrs. William M. Hill, Mrs. William Hopper, B. I. Howard, Emily Hague, Adele Horman, Dena Heersma, Carrie Hearn, Louise Hawthorne, Christine Hawthorne, Bessie Harley, Mrs. William Hardy, Mamie Heitman, Florence Haltz, Juliet M. Haley, Alice Henshall, Tillie Hoitsma, Sadie Hoitsma, Isabel Hennion, Clara H. Holmes, May Hines, Lizzie Hennig, Margaret Holmes, Lillian Hurleman, Anna Hulme, A. S. Hardifer, Ethel Harding, Elizabeth Heatley, Clara Harbourn, Clara Henworth, Katherine Halden, Jennie Hepworth.

Mrs. W. O. Jacobus, Christine E. Jaeger, Mrs. Henry Jenny, Mary Janner, Mrs. Emil Janner, Mrs. H. O. Jones.

Elfrida Kampschulte, Laura Kennedy, Elizabeth Kennedy, Fay Kearney, Bessie Kearney, Rose Kelly, Henrietta Kyper, Dorothy Knoll, Florence Kennedy, Lena Kestenholz, Lillian Kuemmann, Alma King.

Mrs. J. A. Lackey, Mrs. John Langan, Elsie Lamevers, Hilda Lobb, Mary Lindquist, Anna Levine, Jessie Longbottom, Mrs. Fred Loomis, Sara Lee, Mrs. J. Longwell, Anna Lamuers, Marie Lewis, Regina Leonard.

Mrs. E. H. Manson, Mrs. Ivy Myers, Agnes Martin, Margaret Martin, Mrs. Martin, Mrs. M. McKenle, Mrs. E. Montgomery, Margaret McKiernan, Emma McCormack, Ella McGarrity, Jennie McKee, Mae Mersereau, Mrs. Franklin J. Miller, Matilda Moons, Fieta Mallon, Margaret McKersie, Elizabeth Mahoney, Lillian McCurry, Isabelle Merrick, Elizabeth Magraw, Mrs. Grant Merrill, M. L. Mather, Louise Meyer, Esther Meyer, Margaret Marshall, Agnes McGuirk, Frieda Maser, Mary McGarvey, Mrs. William McLaughlin.

Georgianna Newcomb, Ariana Nevins, Helen Nichols.

Agnes O'Neill, Katherine O'Connor.

Maude Parke, Julia Parke, Helen Parry, Anna Paulson, Mrs. H. M. Post, Hester Petzinger, Gertrude Pierpont, Mrs. S. Perry, Mrs. Louise Parker, Mary Plowman, Ruth Putnam, Amy Putnam, Mrs. P. Quinn.

Minnie Ryerson, Harriet Ryerson, Mrs. M. Rooney, Mary Ruegger, Elsie Ruegger, Mabel Ross, Margaret Reissig, Marie

(Continued on page 27.)

authorities, and further refused to reveal the details of the contract to certain members of the city council when requested to do so. Hence the city council passed an order calling for a commission to investigate the new arrangement—and if the La Scala management turns out to be reluctant to discuss matters with the new commission there may be some trouble about that \$40,000 next season.

STUDENT NOTES.

Notwithstanding the war, there are quite a number of American ladies here studying singing, most of whom are pupils of the veteran Maestro Sebastiani. Among those working with him are Sophie Brand, by no means unknown to the American theatregoing public, who will make her debut in grand opera next season; Eleanor York, Roa Eaton, of New York, and Jeanette Shimans, of the same city. Beatrice Wheeler, of the defunct Chicago Opera Company, was a Sebastiani pupil, and Meta Reddish, who prepared in America with Emma Thursby, and has just gone back to the homeland for concert work after a successful operatic season here, is another pupil.

MANCINELLI CONDUCTS.

Special Easter music features in Italy were a performance of Rossini's "Stabat Mater" at Rome under one of Italy's veteran conductors, Luigi Mancinelli, and one here in Naples of Pergolesi's work of the same title, at the great church of San Francesco di Paolo, under Maestro Sebastiani's direction.

THE SMOKING CRATER.

Vesuvius is acting in a most satisfactory way. Every day and all day he—or she or it—is sending out a large and picturesque column of smoke and steam which helps greatly to beautify the landscape, though this is a landscape and seascape fine enough in itself not to require beautifying. Yes, Vesuvius is decidedly changed from seven years ago, when a six weeks' residence within sight of it revealed to my eye in the whole time not so much smoke as comes out of one Minghetti—that glorious product of the Italian Government tobacco monopoly which costs 3 cents and tastes just as good as the finest "Havana" after a few years of getting used to it.

VOLCANIC OPERA.

Vesuvius has changed—but opera at the San Carlo has not, at least not appreciably. In February, 1908, I chanced to see my first Italian opera in Italy at that theatre, a bad performance of "Tosca"; and last Sunday I witnessed a much worse one of "Traviata." Allowances must be made, however. It was the last night of the season, one of the very "sub" subconductors had the baton, the Violetta hardly could have been chosen because of her ability, the performance was more or less "charity," being for the benefit of the theatre's pension fund, and everybody, principals, chorus and orchestra, were heartily glad to have arrived at the end of an extra long season—and showed it.

REAL OPERA.

But credit where credit is due. Ten days ago the regular San Carlo company gave a performance of Wolf-Ferrari's "Le Donne Curiose" which was excellent in every respect. It had evidently been prepared with a tremendous lot of care and work—was, in fact, the best all round performance of Italian opera I have seen in all Italy. Every member of the large cast sang and acted well, the tenor Schipa as Florindo and Signorina de Ferraris as Columba being especially prominent for good work. This dainty work is an absolute masterpiece in its own genre and, when done with the light and graceful touch given it by the San Carlo company, is sure of the warm success which was accorded it here. There was an audience which nearly filled the great house, one of the largest in Europe. Its exterior dates back to 1737. It was burned out inside in 1816, but restored in accordance with the original plan. There are seats for about 2,900 people, accommodated in the orchestra and top gallery and in 192 boxes arranged in six tiers. It was the Royal Opera House of the Kingdom of Naples before the days of Italian unity—the last Queen of Naples, a Bavarian princess, is still alive in Munich, by the way—and is still one of the royal opera houses of Italy.

SOME BALLET REFLECTIONS.

After season prices prevail at the San Carlo from Easter—the last two weeks being a supplementary season—and the best seat on the floor costs only \$1, including admission. The "Donne Curiose" was well worth that and more, but a "Bohème" performance I witnessed had a real value of about 50 cents and "Traviata" would have been dear at 25. However, the worth of one's money is returned, for each opera—beginning at 8.30—is followed by a ballet, which ends any time between 12.15 and 1 a. m., according to the length of the preceding opera. It is always the same ballet—they learn only one in a season at San Carlo—and this season it just chanced to be the very one I saw here seven years ago, "Pietro Micca."

Pietro Micca appears to have been a gentleman violently connected with Italian history—mine is weak—who

ended by blowing himself up with a keg of powder in a cellar for the sake of blowing another fellow up along with him; though just why, when or how even four sessions of careful attention to the very energetic pantomime which accompanies the ballet has failed to reveal to my turgid intellect. The music was as noisy as usual—with a difference between Italian and French ballet, as exemplified in Delibes—the costumes and scenery carefully brushed off after seven years in the cellar, and the dancing would have benefited too from a little brushing off, for that same underground retreat had bedecked it with a strong suspicion of mould in the intervening years—honorably excepting Ettore Mazzuchelli, a very competent and graceful prima ballerina.

ROSSINI'S "MOSES" AT ROME.

In its golden days, particularly in the early part of the nineteenth century, this opera house of San Carlo saw the first performances of many of the works of Bellini, Mercadante, Donizetti, Rossini, etc. One of these was the latter composer's "Mosè"—"Moses in Egypt," I believe we call it—which Mascagni has just revived at the Teatro Quirino in Rome. Like the "Donne Curiose" here, the performance of it was vastly superior to anything else done this season at the Quirino. The theatre was shut down for four or five days and the time devoted to genuine hard work of preparation, with proportionate results in the performance. There was a picked cast, headed by an excellent bass, Nazzareno de Angelis, as Moses, and Giannina Russ, who has most decidedly not improved since I last heard her two years ago at Parma as Anaide.

The chorus singing—and it seems as if the choruses could be reckoned by the dozens in this work—was very good indeed, a most unusual feature for the Italian opera stage, except in the very largest theatres, and often not even there. Though the work used to be given with more or less frequency in oratorio form in America, I never chanced to hear it. It is very doubtful if it gains anything by transference at this late day to the stage, for which it was originally written. The effect of four long acts in which nothing of importance happens is directly soporific to us who are accustomed to interest ourselves in what the characters do as well as in what they sing and how they sing it. It was interesting, however, to know that there can still be assembled in the land which gave birth to this "sacred melodrama" a company of singers with, on the whole, better than average voices and quite equal to adequately singing the very florid music in its proper style.

There is a great deal of native beauty in some of the more famous numbers and they still prove the incontestable talent of their composer, though, hearing the whole work straight through, one comes away with an impression of slow monotony which even the more dramatic numbers fail to disperse. Mascagni conducted with great care. The revival of this national monument of the music of the past was evidently a labor of love with him and he deserves great credit for the diligence and thoroughness with which he accomplished his task.

CAMPANINI ARRIVES.

Cleofonte Campanini, with Signora Campanini, arrived here this morning on board the Re d'Italia and left again this evening to continue on to Genoa on the boat. Accompanying them were Julius Daiber, assistant to Campanini, and Mrs. Daiber.

Maestro Campanini will go from Genoa to his home in Parma where he will spend a few days in attending to personal business. After that he will go to France, to secure artists for the French repertoire at Chicago next season, preference being given to such artists as were engaged for 1914-15 and not heard on account of the failure to hold the season. Later he expects to visit Germany on a similar mission. There are naturally as yet no names to be added to the list of artists already given out in New York.

Wagner's "Ring" will be given with a carefully chosen German cast. French works new to Chicago which are in view for the repertoire are Saint-Saëns' "Dejanire" and Erlanger's "Aphrodite." The Italian repertoire will include Montemezzi's "L'Amore dei tre Re" and "l'Africaine."

It is not impossible that the Chicago company may be heard for a short season in Philadelphia, but as yet no arrangements to that end have been made and contracts with all artists cover simply the ten week season announced for Chicago. Campanini is pursuing his regular policy of paying large salaries to those stars whose value to the company is evident in the box office receipts, as is shown in his engagements of Geraldine Farrar and Titta Ruffo. It is apparent that the Chicago company of next season is already assured of being as fully supplied with artists of the very first rank as it ever has been in the past.

Maestro and Signora Campanini landed and spent the day ashore here, giving an informal luncheon party, at which were present the superior officers of the ship, Mr. and Mrs. Daiber and the MUSICAL COURIER correspondent.

H. O. OSGOOD.

The Knabe Player Grand

The latest addition to the Knabe Grand Family incorporates a perfect playing mechanism with the inimitable Knabe Grand Piano. Its simplicity of construction, its total lack of complicated parts and confusing attachments, as well as the moderate price at which it is sold, are obviously attractive features.

The familiar charm of design and perfection of action of the Knabe Piano have been retained throughout, and the instrument has set a new standard in the construction of Player Grand Pianos.

The KNABE MIGNONETTE PLAYER-GRAND

\$1,250 in Mahogany

The KNABE MIGNON PLAYER-GRAND

\$1,350 in Mahogany

Knabe

THE MANAGERS' FORUM.

Municipal Concert Management.

(Comments Invited.)

Ideals and Dollars.

During the past few seasons several cities have come to the fore in establishing Municipal Concert Series of the highest grade at figures that are well nigh impossible if viewed from a speculative local manager's standpoint. In studying this practically new phase in the musical, as well as managerial development of the country we are strongly impressed by the fact that the Municipal Concerts as a rule are the direct or indirect results of former managerial mismanagements in the same cities. The public tolerates much, very much, then suddenly it balks, and calls "Halt."

It's the same old story of stepping on a man's corn—first accidentally. Ten to one your apology will be accepted, nay even accompanied by a painful smile. Do it a second or third time, and try as hard as you may to explain that it is but another trick of fate, and see if it's possible to wring anything like the sickliest looking smile out of that man.

The motive back of the Municipal Concerts, whether for an admission fee or with doors wide open and glad welcome to all, is unquestionably laudable.

In larger cities the Municipal Series do not seem to interfere with the fashionable concert courses, for reasons too well known to all students of human nature and the society columns, here they simply perform their allotted function of bringing good music to the people at figures

that do not prove prohibitive to the man whose name cannot be found in Dun's or Bradstreet's.

It is needless to say that in some of the smaller cities the local managers have suffered more or less, and, of course, condemn the mere idea of competition in any shape or form.

Inasmuch as each community is blessed with peculiar cliques and troubles, all its own, no mortal should dare to set rules in this delicate matter.

If the local manager has built solidly previous to the advent of the Municipal crusade he will be in position to hold his own, and at the worst the wrangle will result in reduced profits. Should the municipal pressure become too powerful there are but two alternatives: join their colors, or buy a farm and retire, for retire you must sooner or later, and its so much nicer and more dignified to do it gracefully.

When the Municipal machine is well oiled, and there are no screws loosened by graft, it proves a well nigh unconquerable power for good.

Considering that Municipal Concert Series are almost without exception under the supervision of the most prominent men and women in each city, it will take no bold flight of imagination to picture its social and financial possibilities—if properly managed.

We could quote several instances where Municipal Concert Series failed on account of mismanagement.

The officials responsible for the blunders do not call it mismanagement. They will tell you that the people do not want good music, even if it be given them at a sacrifice.

The Winning Way.

There would be no risk in wagering Midas' last sou that a municipal concert series can be made a full fledged success in every city of any size (say with a population of from 25,000 to 50,000) if the institution is run on a legitimate business basis, minus all semi-political graft influences.

The wornout excuse of "The people don't want good music" simply proves that the management did not know how to give this "good thing" to the people.

The management (if there was any) depended on a high grade concert having the same popular drawing power as the circus, vaudeville, melodrama or movie, and working on such ill born theory they invited failure with open arms.

From the artist's and manager's standpoint the municipal series are a blessing or curse in accordance with the management or mismanagement of the institution. It is a blessing when through proper methods the institution becomes self supporting and funds are on hand to pay all honorariums without delay. With few exceptions the municipal series can proudly point to their integrity on this vital issue.

On the other hand, allow political influences and the ever lurking spirit of graft to enter and exit goes safety.

We have in mind one particular municipal series in one of the largest cities of the Southwest, where the concerts are given to the people absolutely free of charge. This institution would prove a blessing to the public as well as artists and managers concerned if the responsible parties in charge would put into practice the ideals of those high-minded citizens who conceived this rare treat for the public.

(Continued on page 24).



SAN CARLO ROYAL OPERA HOUSE AT NAPLES, BUILT IN 1727.

(See pages 16 and 17.)

MAESTRO CAMPANINI ON THE OCEAN.

More Successes for Anna Case.

The last three weeks have been one series of glorious successes for Anna Case, the American soprano of the Metropolitan Opera Company. Beginning at Philadelphia with the Orpheus Club and followed by Atlanta, Ga., where she sang the role of Olympia in "Tales of Hoffmann," the Newark, N. J., Festival, a third appearance at Troy, N.Y., the Paterson, N. J., Festival, culminating in two most impressive successes at the Buffalo, N. Y., Festival; soloist with the Chicago Symphony Orchestra on the first day and on the second day with an exceptional performance



ANNA CASE.

of Verdi's "Requiem Mass" with the Philharmonic Society Chorus and the same orchestra.

In these concerts Miss Case has shown a rare versatility, covering a remarkable and unusually wide field of music, from the brilliant floritura in the doll Olympia to the solemn and devotional Verdi masterpiece.

It is a test very few singers are able to stand, and for a singer of Miss Case's youth, borders on the extraordinary.

Before closing her season she will appear in additional recitals, and also as soloist at the Norfolk, Conn., Festival on June 3. After this she will visit some summer resort for a complete rest.

The following are some of her recent press criticisms:

Anna Case made her first appearance before a Buffalo audience and aroused it to a high pitch of enthusiasm. Miss Case is an artist whose beautiful stage presence is no less effective than her beautiful voice, which is clear, flute-like and flexible, and her ability to color every tone, added to all which an elegance of style and authority

in interpretation, makes her one of the most brilliant of the younger school of operatic stars now before the public.

In the aria, "The Mad Scene," from "Lucia," sung with the orchestra, Mr. Stock conducting, Miss Case encompassed the technical difficulties of the runs, scales and harmonies with consummate ease, to which her highly developed dramatic sense rounded out a performance that, as she soared to her top notes, evoked a spontaneous outburst of applause, until after being recalled several times she graciously responded with an aria from "Louise," by Charpentier, sung with the orchestra, and in which her French diction and lovely legato singing were striking features.—Buffalo (N. Y.) Courier, May 14, 1915.

Miss Case, who scored such a success the previous evening, amplified it by her beautiful singing last evening. Her lovely tones in the "Agnus Dei" particularly, and her solo with the final chorus were among the gems of the evening, while in the latter selection she rose to its dramatic demand with brilliant response.—Buffalo (N. Y.) Courier, May 15, 1915.

Her voice rose above the choral masses with exquisite effect in such numbers as "Lacrymosa" and "Agnus Dei," and displayed the mastery of a very beautiful pianissimo.—Buffalo (N. Y.) Express, May 15, 1915.

Nobody on earth has a right to sing with a better voice than Miss Case had with her last evening. In sweetness, in purity and range it was simply unsurpassable, and even in volume it was surprising for so slight a figure. Moreover, she had selected compositions which appealed to tone quality rather than to the rapid tricks of vocalization, and, with a spirit as unweary as her voice seemed to be, she revealed in her song. . . . Her singing will be remembered for many a day by those who heard her. In the closing chorus she reached high C and in one of her solos went even higher, to D. She answered encores with prodigal generosity and dominated the program by the extent, variety and compelling beauty of her participation. With a performance so ideal it is useless to differentiate.—Troy (N. Y.) Times, May 7, 1915.

When Miss Case stepped up to sing "E'er Since Day," from Charpentier's "Louise" she was again given a hearty greeting. . . . Her voice rose gloriously to the highest notes and it was a matter of wonder to the audience that so great a vocal instrument could be possessed by a girl of such slight build and youth.—The Paterson (N. J.) Morning Call, May 12, 1915.

A Montclair "Pop" Concert.

Under the direction of Elizabeth Harris, the Union Congregational Church Choir (about fifty voices) of Montclair, N. J., gave a "pop" concert on May 11. The assisting artists were Helen Taylor, soprano; Mildred O. Jacobus, soprano; Helen Fitzpatrick, contralto; John Woodhouse, baritone; William N. Peal, tenor; Arthur Wynne, viola; Morris Smith, cello; A. J. Whitaker, violin, and Edna I. Jenkins, accompanist. A program of twenty numbers included works by Wagner, Mendelssohn, Scharwenka, Nevin, Powell, Popper, Offenbach, Harriet Ware, Schumann and Tosti, which were much enjoyed.

Ziegler Operatic Concert.

Anna E. Ziegler announces an operatic concert for Wednesday evening, May 26, at Century Lyceum, New York. Full costumes, scenery, acting, orchestra, etc., will be under the direction of Joseph Pasternack.



WILLIAM J. GUARD, PRESS REPRESENTATIVE OF THE METROPOLITAN OPERA COMPANY, SNAPPED EN ROUTE FOR EUROPE ON THE STEAMER DUCA D'AOSTA.

Upper picture: Mr. and Mrs. Guard. Lower picture: (1) William J. Guard, (2) Mrs. Algernon St. John Brenon, (3) Miss Brenon, (4) a brother of Mr. Guard, (5) Mrs. Owen Johnson, (6) "Alphonse," one of Mr. Guard's assistants, (7) Miss Brenon, (8) Howard Shelley, (9) Mrs. Guard. (Photographed by Howard E. Potter.)

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H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, MAY 26, 1915.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Critics are the Billy Sundays of music.

Now that Italy has joined, all the musical lands of Europe are taking part in the discordant concert.

Those American musicians are musically independent of Europe who do not spend most of their time declaring that fact.

An extensive American tour will be undertaken by Leopold Godowsky next season under the management of Foster & David. The pianist will use the Knabe piano.

If the favorite sport of kings is horse racing—also war—the best beloved occupation of the New York music experts is to write articles setting forth the reasons for the failure of the Century Opera Company.

Fully recovered from his recent serious illness, Oscar Hammerstein announces his intention to re-enter the vaudeville field as a manager, in spite of the fact that he had resolved, after disposing of his Victoria Theatre, to leave the realm of the two-a-day for good and all.

At a recent performance of "Lohengrin" at the Budapest Royal Opera, German was sung for the first time on that stage. It always had been a strong chauvinistic principle of the Budapest Opera to have all roles of all operas sung in the Hungarian language, and the fact that the Magyars have broken with this principle is one of the many remarkable effects of the war.

A dividend of twelve and one half per cent. on approved claims, the first one, was declared last Wednesday, May 19, at the meeting of the Chicago Opera creditors, by Frank M. McKey, receiver. It is reported that \$1,000 for personal services and an additional \$463 for attorney's fees was allowed the receiver. There is \$88,879.50 on hand for the payment of the debts of the company. A second dividend will be declared in about three months.

The twelve concerts of the Boston Symphony Orchestra at the Panama-Pacific Exposition were ended on Tuesday evening, May 25, and the organization leaves the Pacific Coast this morning, May 26. The arrival in Boston will be next Monday. However, Eastern musical contributions to the Exposition will be continued through the visit there by Sousa and his band, who began a nine weeks' engagement at the San Francisco Fair last Saturday.

Last week Justice Greenbaum, of the Supreme Court, granted the request of the Century Opera Company for the appointment of a temporary receiver, and named Saul E. Rogers. The application bore the signatures of Edward Kellogg Baird, Andreas Dippel, Roland Holt, Alvin W. Krech, George McAneny, Henry W. Winthrop, Frank W. Vanderlip, Thomas L. Leeming and Charles H. Strong. The applicants say that the property owned by the company is not sufficient to pay its debts.

Two interesting measures have passed the board of education in Minneapolis, Minn.—one of them providing for private lessons to be given public school pupils at the rate of 10 cents a lesson by reputable teachers of orchestra and band instruments, the school board to shoulder the deficit, and the other being a measure to supply an orchestral leader to every grade school that has six different kinds of instruments, exclusive of drums and piano. Too much emphasis cannot be laid on the beneficial results bound to come from this work. Trial of the school orchestra policy has been made by Ruth Anderson (MUSICAL COURIER correspondent in

Minneapolis) for two years and has been an unequivocal success.

Giorgio Polacco, conductor of the Metropolitan Opera Company, sailed for Italy last Saturday, accompanied by Mme. Polacco. Mr. Polacco was booked to sail two weeks earlier, but some special engagements forced him to postpone his original sailing.

American comic opera composers and librettists who have had to suffer reproach for not being like Gilbert and Sullivan were wont to reply that this is a serious country, a business land, which furnishes no suitable subjects for quip, persiflage and musical burlesquing. All that is different now, however, for we have just had the Roosevelt-Barnes trial.

It is a matter for wonder that most of the European operatic singers who visit our shores speak very broken English and some of them do not speak it at all, while it is difficult to think of a pianist from abroad who is not thoroughly versed in the language of this country. Leaving aside Bauer, Schelling, Grainger and Borwick, whose native tongue is English, we have also Busoni, Paderewski, Lhevinne, Hofmann, Godowsky, Gabrilowitsch, Hambourg, Ganz, Rosenthal, all of whom master English in excellent style—and speak French fluently as well.

Of Horatio Parker's latest work, "Morven and the Grail," the New York World says: "It is an oratorio of striking literary power." That represents, to persons of critical insight, the uttermost possibility in the negative virtues of an oratorio. "Morven and the Grail" at its premiere recently in Boston failed to display striking musical power and in consequence it fell heavily. In an oratorio as in an opera or a song, it is the music and the music only that determines the success of the composition, and a fine "program" or text helps only when it is equaled in quality by its tonal setting.

Havana will end its opera season one week earlier than had been planned. Things have not been going smoothly there in spite of the strenuous efforts of the managers, Echemendia and Misa. They were interfered with by incompetent assistance on the part of some of their associates, and consequently trouble sprang up between many of the principals and one of the executive heads of the company. The city of Havana has guaranteed \$35,000 toward the venture and will make up any eventual deficit. Giovanni Zenatello, Maria Gay and Eleonora de Cisneros will go to San Francisco after the close of the Havana season. Titta Ruffo is booked for South America and will return here late in the summer for his forthcoming season with the Chicago Opera.

The Berlin Daily "B. Z." announces that the differences between Count von Huelsen, Intendant of the Berlin Royal Opera, and Felix Weingartner have been settled: The two are reported to have made an amicable agreement by which Weingartner will again be permitted to conduct in Berlin. As the readers of the MUSICAL COURIER will remember, in the famous law suit for breach of contract Weingartner was condemned by the courts not to appear in Berlin for a period of ten years, and within a radius of fifty kilometres of Berlin. This judgment led to the famous Weingartner concerts at Fürstenwalde with the Blüthner Orchestra of Berlin. The tiny town of Fürstenwalde lies just outside the radius of fifty kilometres, so that in appearing there Weingartner did not come in conflict with the letter of the law. Extra trains were run to Fürstenwalde whither Weingartner's large Berlin clientele repaired in great numbers. If the "B. Z." report proves to be a true one, both Weingartner and the Berlin public are to be congratulated.

ITALY'S OPERATIC TRUST.

The chief interest in the operatic world of Italy toward the end of the season was centered in the new "trust," the combination formed between the management of La Scala, Milan, the most important opera house of Italy, that of the Teatro Costanzi, Rome, another house of first importance, and that of the Teatro Colon at Buenos Aires. The leading spirit in the formation of this combination was Walter Mocchi, who, with his wife, formerly Signorina Carelli, a very well known operatic artist, have for several years past been the principal figures in the management of both the Costanzi and the Colon. A special fund of some 300,000 liras or more was raised to assure the finances of the project, the donors being rich patrons of art in Milan and Rome. It may be parenthetically remarked that the trouble with a fund like this is that various donors are apt to make their contribution contingent upon the acceptance of some particular protégé or protégé as a member of the artistic forces, in which way inferior artists are very apt to be foisted on the company. This is only a generalization and refers in no way to the new Italian combination.

Artists are being offered four year contracts and employment eight months in the year, four at the two Italian theatres, four in South America. This is quite a new feature in Italy, where contracts, except for the biggest artists, are generally made for one season only—in the smaller cities often of only a few weeks. This should serve to attract—and, as a matter of fact, is attracting—artists of high rank into the service of the combination. All three of the theatres are subsidized by the communities in which they exist and the management is paying some extraordinary salaries to the very highest artists, Caruso, for instance, receiving a particularly large

fee for a series of ten performances to inaugurate the first season of the Buenos Aires Theatre under the new combination. There are certain economies, interchange of scenery, costumes, music, etc., which arise automatically from the combine.

The management has begun with the mistake—from the Italian standpoint—of commencing its career with a season in South America. On April 25, the company, including Caruso, sailed from Italy for Buenos Aires, where they will open next month.

There is considerable feeling in Milan and Rome that theatres of the age and tradition of La Scala and the Costanzi should not—as they consider—play second fiddle to a South American theatre by waiting until next season to see the same casts and works which Buenos Aires will enjoy this summer. In fact, a certain very important factor in Italian operatic control is understood not to look upon the new scheme with favor and to believe in its ultimate failure.

If, on the other hand, the syndicate flourishes, it is bound to have a direct effect on opera in America. Already at least two artists who would have been heard in America next season in the regular course of things, have signed with the La Scala-Colon combination and will not come to the United States.

As already stated, the bright particular star of the opening season in South America is Enrico Caruso. Another star is Titta Ruffo, who will go there directly from Havana. Among the leading sopranos are Rosa Raisa, who made a fine reputation for herself at the Costanzi this season, and Mme. Kousnezoff, of Paris, who would have been heard in Chicago this past season had there been opera there. Others in the company are Bernardo de Muco and Lazaro, tenors; Sammarco, Danise, baritones, and many other less well known artists. Gino Marinuzzi, an excellent conductor, is the musical director.

TECHNIC.

At present the amount of technic in America is appalling. In addition to the skill possessed by our regular and normal home grown artists we have today an army of European pianists and violinists such as perhaps no other land ever had all at once.

The war in Europe is, of course, the cause why so many masters of harmony have fled the discordant lands across the sea.

New York City is richer than ever before in musicians of renown. It is comforting to us to know that in our free and neutral land they can find a haven of safety.

Unfortunately, however, a good many of them are not very happy. They suffer in sympathy with their France, their Germany, their England, their Austria, their Poland, their Italy, Hungary, Russia, Belgium, Switzerland, Holland and other countries near the war zone.

And they suffer in pocket as well, for concerts and pupils are not as plentiful as blackberries this season.

If all the hours these artists have given to the mastery of their instruments could be added together and presented to a new born babe, there would be no more talk about the long life of Methuselah. The octogenarian Saint-Saëns would be a youth beside that ancient mariner.

WAGNER'S COLLABORATOR.

Charles L. Wagner announces that D. F. McSweeney henceforth will be associated with him in all his concert enterprises, in the capacity of associate manager.

Mr. McSweeney has been actively, though unofficially, identified with the career of his distinguished countryman, John McCormack, since the famous tenor's arrival in America, and acted as his personal manager during the very successful Australian tour of 1913.

During the past two seasons he has rendered valuable assistance to Mr. Wagner in arranging for

the appearances of Mr. McCormack in Greater New York and vicinity.

BOSTON OPERA BANKRUPTCY.

A notice received by the MUSICAL COURIER reads as follows:

In the District Court of the United States for the District of Massachusetts.

In the matter of } In Bankruptcy
BOSTON OPERA COMPANY, Bankrupt } No. 22,208

To the creditors of Boston Opera Company, a corporation, having its principal place of business at Boston, in the County of Suffolk, and district aforesaid, bankrupt.

Notice is hereby given that on the eleventh day of May, A. D. 1915, the said Boston Opera Company was duly adjudicated bankrupt; and that the first meeting of its creditors will be held at a Court of Bankruptcy, at Rooms 121-122, Post Office Building, in said Boston, on the twenty-eighth day of May, A. D. 1915, at ten o'clock in the forenoon, at which time and place the said creditors may attend, prove their claims, appoint a trustee, examine the officers of said corporation, and transact such other business as may properly come before said meeting.

JAMES M. OLMSTEAD,
Referee in Bankruptcy.

Boston, May 14, 1915.

Now that the Chicago, Boston and Century Opera Companies have failed, organizations in every instance backed by men of large means, it appears that a new code of business ethics has been established in the management of musical affairs. While under the present order of things the backers of the three institutions seem to be immune from responsibility in the matter of debts contracted, the artists and working staff are the chief sufferers, and to the majority of them such a loss of pay for time and services rendered spells nothing less than tragedy.

There has been much outcry from time to time against unethical concert managers. All things considered, what is the exact definition of ethics in business?

The MUSICAL COURIER loses \$400 in the Boston Opera failure, money due for advertising, but this paper is prepared to forego its claim if the company agrees to pay all its artists in full.

There is serious talk on the Pacific Coast of engaging Alfred Hertz as the next conductor of the San Francisco Orchestra.

AN ANCIENT COLOR SCHEME.

No doubt the old author who exclaimed that there was nothing new under the sun had plenty of excuse for his exaggerated statement. He may have been disturbed by the monotonous procession of visitors to tell him of a recent discovery of the intimate connection between color and music. If he was not tired of it, we are. We find it wearisome to keep on explaining the scientific differences between color and sound. It makes no difference how much science is employed, because the music and color enthusiasts are strongly driven by their feelings and are not susceptible to the still, small voice of reason.

Shall we again point out that in the course of evolution the arts have become detached and developed separately? It is retrogression, not progression, to combine them again.

Music, color, pantomime and perfume are all combined in the gorgeous entertainment at Corinth described by Apuleius at the end of the tenth book of his *Metamorphoses*. The description is put in the mouth of Lucius, who had been changed into a donkey by his rash experiments in witchcraft. As a supposedly stupid quadruped he was permitted to see and overhear more than the usual human traveler saw. It is as well, perhaps, that some of his stories are locked up in Latin. But his beautiful description of the entertainment at Corinth seventeen hundred years ago is worthy of the best translation. Part of the literal version given in the Bohn Library was reprinted recently in the New York Tribune. We reproduce a little of the translation, selecting those passages that describe the music and the dance.

Presently the flutes began to breathe soft Lydian airs, that thrilled the audience with delight; but greater still was their delight when Venus began to move in concert with the music and, with slow, lingering steps (and gentle, sinuous flexure of the spine and head) and graceful movements of the arms, to respond to the soft modulations of the flutes, while now her eyes swam with voluptuous languor, now flashed with the ardor of passion, and sometimes she seemed, as it were, to dance with her eyes alone.

A little farther on Apuleius describes the ending of the pantomime in which music, dancing, sprays of wine and saffron, and sweet odors are happily combined in a powerful appeal to the senses.

Venus, full of joy and merriment, testified her gladness by dancing with all her choir. Then wine, mixed with saffron, burst forth on high from a pipe that lay concealed, and flowing in scattered streams besprinkled as it fell with an odoriferous shower the goats that fed around and changed their native whiteness for a more beautiful yellow tint. And now, the whole theatre exhaling a sweet odor, a chasm of the earth absorbed the wooden mountain.

If our readers have found amusement in these excerpts from the narrative, perhaps they will permit us to quote a line in which the author addresses his readers and drops the thread of the story for a moment. We quote from a "quaint and curious volume" of Apuleius published by the Plantin press at Antwerp in 1588:

"Ecce nunc patientur philosophanteni nobis asinum?"

Of course we are not rude enough to say that we shall hurl this line at anyone who talks color and music to us. But perhaps we may think it:

"Behold now, do we suffer an ass to philosophize to us?"

ATTENTION! NEWSPAPERS

Saint-Saëns always has been chary of interviews. To him the newspaper man with his questions and his note book is as unwelcome as sand in sugar or the whole tone scale in a Bach fugue. For that reason we are particularly happy that a representative of the MUSICAL COURIER was alone in all his glory as a newspaper reporter in greeting Saint-Saëns when he landed from the steamer and in receiving his hearty handshakes. In other words, the MUSICAL COURIER reporter was the only newspaper man received by Saint-Saëns. Other papers please copy this.

SOME MUSIC AT THE EXPOSITION.

Camille Saint-Saëns will be at the Panama-Pacific Exposition for four concerts—Saturday, June 12; Wednesday, June 16; Sunday, June 20; farewell Saturday, June 26.

Edwin H. Lemare, the organist, is to give one hundred recitals in Festival Hall, beginning June 7, and ending in September.

The Philippine Constabulary Band—Ninety performers; Captain Loving, conductor. Detailed by the Government for the whole period of the Exposition.

One hundred and eighty-seven other organ recitals by various organists will be given on days when Lemare does not appear, so there will be an organ concert each day of the Exposition period. The list includes Wallace A. Sabin, official organist; Dr. H. J. Stewart, Louis Eaton, Charles Heinrich, Frank W. Chace, Richard K. Briggs, Karl O. Stapps, John J. Bishop, Harry L. Vibbard, Will C. Macfarlane, J. Warren Andrews, Wallace Goodrich, Otto Fleissner, Ray Hastings, Clarence Eddy, Warren D. Allen, Albert D. Jordan, Fred Goodrich, Emil Kroeger, James D. D. Comey, T. Tertius Noble, Daniel Philippi, Charles Galloway, Uda Waldrop, Roland Diggle, John Doane, George H. Fairclough, Frederick Chubb, R. B. Jepson, Samuel Baldwin, Clarence Dickinson, William C. Hammond, William J. Gomph, H. D. Sleeper, Benjamin Moore, Bruce Gordon Kingsley, J. Percival Davis, John J. McClellan, Sidney Durst, James T. Quarles,

Arthur Hyde, Frank Adams, Hamlin H. Hunt, George W. Andrews and other distinguished organists.

Sousa and his Band—Sixty-eight performers; John Philip Sousa, conductor. Nine weeks, beginning Saturday, May 22, and ending July 24.

Innes' Band—Fifty performers; Frederick Neil Innes, conductor.

Two Massed Band Concerts, with 165 performers, will be given, the first June 17, Band Concourse; and second, July 24, Festival Hall.

The Apollo Musical Club, of Chicago—250 voices; Frederick Stock, conductor. Festival Hall, July 15, 16, 17 and 18.

United Swedish Singers of the Pacific Coast—Festival Hall; matinee and evening performance, June 18.

California School for the Blind—Festival Hall, afternoon June 30.

Exposition Orchestra—Eighty performers. Weekly symphony concerts in Festival Hall and two daily at Old Faithful Inn, Yellowstone Park Concession.

The Boston Symphony Orchestra—100 performers; Dr. Karl Muck, conductor. Two weeks, beginning May 14 and ending May 25, daily in Festival Hall.

Loie Fuller—Twice each month in Festival Hall and one matinee each month at the Stadium, accompanied by the Exposition Orchestra, or military band.

BIG DRUM AS MEDICINE.

H. O. Osgood reports from Naples to the MUSICAL COURIER:

"There lived in New York a certain Italian from Palermo named Francesco Messina (this sounds decidedly like a fish story—Signor Messina from Palermo—though I found it in one of the most respectable Italian newspapers). Anyway, some unkind person stole \$1,200 from Francesco last fall just as he was going to sail for home to spend the winter in luxury and idleness. Francesco was from childhood up cataleptically inclined, and the excitement of the loss threw him into one of his soundest little cataleptic sleeps. He slept and he slept and he slept. Finally his friends and relatives, finding him decidedly in the way and not even useful as a piece of furniture at home, corded him up and shipped him over here, presumably in the hold with the rest of the freight.

"He was taken to the Hospital for Incurables in this city—his sleep had already lasted about four months—where he was an object of great interest to the doctors. One day a regiment chanced to march past the hospital, banners flying and music playing. Francesco couldn't hear the banners flying, but the music penetrated even to his somnolent consciousness. The doctors noticed that every time the big drum banged, some part or another of Francesco quivered—not much, but a thousand per cent. more than it had trembled at any time in the preceding five months. This was reported to Francesco's wife. The faithful woman immediately organized a private band made up of four bass drums and twice as many cymbals.

"Refused permission to give concerts in the courtyard of the hospital—even doctors have ears—she assembled her 'musicians' beneath the slumbering husband's window and serenaded his unconsciousness each morning with variations on the 'Harmonious Blacksmith.' It worked. Every time the drums banged and the cymbals beat Francesco jumped a bit and each jump was a little stronger than the last jump before it. Aesculapius came to the aid of Apollo with applications of electricity. In a week Francesco had exchanged the stiffness of an old fashioned orthodox parson for the limberness of an unhooked eel—and now he is on his feet again.

Next season he will be back in New York, where, on the strength of his experience, he has already been promised the position of bass drum soloist of the Little Italy Silver Cornet Band—for it is rightly considered that he knows certain things about bass drums which even the man who invented them never dreamed of.

"As I said, I found this story in a most respectable newspaper of Rome, a despatch from Naples dated February 26. I have only claimed the writer's privilege of underlining some of the picturesque points."

A CINCINNATI OPERA.

From our Cincinnati representative comes the information that there is more than a strong probability that either next season or the following one will see a resident opera company in Cincinnati. For some time there had been rumors to this effect, but they did not seem to be based upon any solid ground. These rumors recently have been repeated with such decision that an investigation seemed justified. The results proved that there was indeed a well defined movement on foot for the establishment of a Cincinnati opera organization. Several of the leading local men of wealth are said to be back of the scheme.

As far as can be ascertained at present the plan is to form the chorus and orchestral ensemble from Cincinnati material. This would be entirely feasible on account of the resident symphony organization and the many choral ensembles of which the city boasts, most of the singing bodies containing material from which it would be comparatively easy to form the necessary operatic chorus. It also is contemplated to take a considerable proportion of the solo forces from among the many Cincinnati vocal artists, while it is definitely known that offers have already been made to a number of well known outside singers.

According to the well informed, the leading roles will be sung, at least in the beginning, by visiting artists of world wide fame—an arrangement which corresponds to the "guest" system in vogue on the European continent. There have been various rumors current expanding on the system as outlined above, but they have been so indefinite and conflict-

ing that no great weight can be attached to them at the present time. That there is every chance for an undertaking of the sort mentioned to succeed in Cincinnati, providing it is handled capably, seems self evident to anybody who knows the temper of the musical public there as regards operatic entertainment.

OLD WORDS.

In a poem by Robert Mannyng written in 1303 are to be found a number of musical expressions which have hardly changed, even in spelling, during more than 600 years.

Next hys chamber, besyde hys study
Hys harper's chamber was fast the by.
Many times, by nightes and dayes
He hadd solace of notes and layes.
One askede hem the resun why
He hadde delyte in mynstrelsy?
He answerde hym on thys manere
Why he helde the harpe so dere.
The vertu of the harp, thurgh skyle and ryght
Wyll destreie the fendys myght;
And to the cros by gode skeyl
Ys the harpe lykened weyl.
Thirefore, gode me, ye shall here,
When ye any gleman here,
To worshepe God at your power
And Davyd in the sauter.
Yn harpe and tabour and symphan gle,
Worship God in trumpes and sautre:
Yn cordes, yn organes, and bells ringing,
Yn all these worship the hevene kyng.

Harp, organ, bell are the same in name today. Tabour is a small drum of a kind now obsolete.

Robert Mannyng was evidently unfamiliar with the word symphony. He did his best to write a word that resembled the strange word, and he manufactured symphan gle. Perhaps he thought that symphan was a new sort of manner in writing glees.

But though the word symphony is directly derived from the Greek *sumphonia*, meaning music, we must not forget that the composition we now call symphony is a modern product. The *simphonie* of which Chaucer wrote about seventy years after Mannyng is not our symphonie. The work has changed but the word remains. There is, in fact, scarcely any study which will carry the student so far back into shadowy lands of ancient history as etymology will. Words are very old. Even the comparatively new name, *ammonia*, carries one back to the ancient temple of Jupiter Ammon in Libya, where the famous oracle was to be consulted more than a thousand years before the time of Christ. In the oasis separated from Memphis by a twelve day journey across the sands of Egypt, the fragrant mineral was found. It was named after Ammon.

Some of our musical terms are equally old. Even the so called lyric of a comic song derives its name from the antique lyre, to which verses were sung. And lyre comes through the Latin *lyra* from the Greek *lura*, the instrument that Orpheus carried into hades when he brought back his Eurydice from the dead.

AN ANGLO-FRENCH ALLIANCE.

Talking about Anglo-French alliances reminds us that the French composer Berlioz married the English actress Miss Smithson. The alliance was not particularly happy. Incompatibility of temper was probably the cause of a good deal of friction between the once popular actress and the never popular composer. It is said that whenever they spoke they quarrelled and whenever they quarrelled they would not speak. But this surely must have been said by a humorist in quest of a joke. The young son sitting on his father's knee, of whom Berlioz told in his memoirs, was afterward lost at sea on a French man of war. Thus ended the romance of Berlioz's infatuation for the Shakespearean actress.



LEOPOLD STOKOWSKI.

Carl Hein in California.

Friends in the East of Carl Hein, co-director of the New York College of Music, and the German Conservatory of Music, have received postcard greetings from the grounds of the Panama-Pacific Exposition at San Francisco. Mr. Hein is there in connection with his duties as a member of the International Jury of Awards in the musical section of the big fair.

Poetic License.

"What do you understand by the term 'poetic license'?"
"A pull with a magazine editor."—Washington Star.

Paw Knows Everything.

Willie—Paw, what is sheet music?
Paw—Snoring, my son.—Cincinnati Enquirer.

New York School of Music and Arts— New Quarters—Summer Session Begins.

The handsome new quarters of the New York School of Music and Arts, Ralfe Leech Sterner, director, at Ninety-fifth street and Central Park West, covers two buildings, namely, that of the school proper, and the dormitory department adjacent, on Central Park West. Both appear in the pictures shown herewith, though only a portion of the dormitory is in sight. This building was the artistic home of a millionaire manufacturer who removed to Riverside Drive, and is built and decorated in sumptuous style, with rare woods, handsome bevel glass mirrors, stained glass windows, etc. The pictures give some idea of this.

A recent circular issued by the school reads as follows:

You Can Start Your Work on Any Day from Now On.
NEW YORK SCHOOL OF MUSIC AND ARTS,
Central Park West and Ninety-fifth Street, New York City.
Special Summer Teachers' Courses.
PIANO COURSE (SIX WEEKS).

Two private lessons in piano a week. Pupils may select any teacher in the school for these lessons.



Studio of Ralfe Leech Sterner, director.

PHILADELPHIANS HEAR FINE PERFORMANCE OF GOUNOD'S "SAINT CECILIA" MASS.

Leopold Stokowski and Members of the Philadelphia Orchestra, S. Wesley Sears and St. James Church Choir Join in Impressive Rendition of Sacred Work.

Philadelphia, Pa., May 23, 1915.

Leopold Stokowski and the Philadelphia Orchestra, and S. Wesley Sears, organist and choirmaster at St. James Church, Philadelphia, cooperated last Thursday morning in a highly remarkable presentation of Gounod's "St. Cecilia" mass. Mr. Stokowski conducted the orchestra of forty-two picked men and the St. James choir of fifty-four voices (slightly augmented), while Mr. Sears was at the organ.

The familiar Gounod work was probably never given more worthy presentation than on this occasion. Though unaccustomed to orchestral accompaniment, the choir sang with confidence and power. Technically, the performance was without a flaw from the first measure to the last and at many points, particularly in the Sanctus, it attained lonely heights. There was doubtless hardly a listener in the large audience who had not heard the St. Cecilia on countless occasions: the music itself presents no difficulties prohibitive to popular performance, and it is not so ancient or severe in form as to be totally lacking in popular appeal. But it is certain that no one ever heard the work presented with a choir of half a hundred finely trained voices, accompanied by an orchestra of forty-two artists under a Stokowski, in its natural atmosphere as a part of the ceremonies of the church.

This was what made this particular performance of the "Saint Cecilia" a revelation to the audience (including scores of musicians), which crowded the church to the door; and this is what bids fair to make this particular example of S. Wesley Sears' enterprise in behalf of church music an epoch making event in Philadelphia musical history.

For it has been freely predicted since the service that other churches (and there are many in Philadelphia that can afford it) will enter upon similar undertakings. In the fine spirit of cooperation which has made his whole work here notable, Leopold Stokowski has given his unqualified support to such enterprises generally, and expressed his pleasure that Philadelphia has initiated a custom which he hopes will spread throughout the country. Conducting this particular work under these circumstances, he said was especially gratifying, since it was a pleasure



S. WESLEY SEARS.

he had not experienced in thirteen years. Stokowski called to mind that the service had additional significance as a modern version of the old European custom of calling the opera troupe, the orchestra, and the conductor into the duke's chapel to assist in the celebration of church feast days.

To Mr. Sears, Mr. Stokowski paid tribute both for the enterprise which promoted the service and the musicianship which contributed so largely to its success. One needs only to consider the fact that one rehearsal sufficed for the recent service, and to recall the record of Mr. Sears' sixteen years in this city, to affirm his guilt on both counts of the indictment.

HAROLD P. QUICKSALL.

The Kasner Quartet recently played in a concert at a New York hotel and one of its members went, fiddle-case under his arm, to check his hat and coat in the cloak room. "Are you playing a dance?" queried the coat boy.

"No," was the answer.

"Oh, it's one of them 'Beethoven Romance in G' affairs."—Houston (Tex.) Chronicle.

Lessons in harmony and counterpoint; S. Reid Spencer, who is known as one of the greatest theory teachers of this country, and who has written a book on harmony which is considered to be the best.

Classes in piano performance and criticism.

Classes in piano pedagogy; Frank Howard Warner, dean of the American teachers of piano pedagogy.

Classes in musical analysis and recitals; Harriette Brower, America's greatest woman pianist, teacher and lecturer.

Entrance Hall.



The fee for one entire course, including tuition, room and board, practicing, teacher's certificate and diploma, \$95.

VOCAL COURSE (SIX WEEKS).

Two private vocal lessons a week with Mr. Sterner.

Classes in sight singing, rhythm, and ear training.

Classes in harmony and counterpoint (optional).

Classes in interpretation.

Rehearsals of songs.

Daily work in pedagogy.

Lectures on breathing, anatomy of the voice, etc. (With these lectures we use colored charts, various forms of resonators, and other mechanical apparatus of the utmost value to voice teachers.)

In this course and in the piano course the student also gets concerts, recitals and various lectures.

The fee for one entire course, including tuition, room and board, practicing, teacher's certificate and diploma, \$95.

Where both courses are taken there is an additional charge of \$50 only for the second course.

May 20, a piano recital of a dozen numbers was given by pupils of that department, studying under F. H. Warner. May 27, a vocal recital will be given, all the singers being pupils of Mr. Sterner, and a real "neutral" program is expected, the composers represented being English, Italian, German and Russian.

NEW YORK SCHOOL OF MUSIC AND ARTS,
Ninety-fifth street and Central Park West.

The Office.

MANAGER'S FORUM.

(Continued from page 18.)

Unfortunately the faith of the founders has not been placed in hands that can fully appreciate the magnitude and high standards of ethical laws that such responsibilities entail.

Gratitude or Salary.

The men or women who are employed, or, as it may be, volunteer to transact the business end of municipal concert series do so either as a means of livelihood or shoulder the responsibilities purely from the spirit of lending a helping hand to a cause that lies close to their hearts. Talking in dollars and cents they are paid all their work is worth or are satisfied with gratitude pure and simple.

There should not be a hyphenated worker for the municipal cause. No man or woman is or should be allowed to use such an important and honorable office as the means of "making it pay" as a side income—all of this under the mask of being a cheerful, unselfish worker for the public good.

When an artist is booked with such a loosely managed municipal series he is worse off than with a speculative local manager, for if the unscrupulous municipal official demands commission under one ruse or another then pray tell us what will be artist's balance considering that his own manager also is entitled to a legitimate commission?

The musical development of this country is in the hands of our highminded and energetic women.

Where such conditions exist and jeopardize the good name of their institution, nay, the very prestige of the city, prominent women with civic pride should rise as one and set to cleaning house without delay, for evil political influences and the spirit of graft will act like weed about a gentle flower.

When the self preservation of an institution is at stake, which looks after one of the chief spiritual needs of an entire city caused by the unscrupulous methods of men unworthy of such high public trust, the issue narrows down to—be or not to be.

The municipal concert series are educational institutions and as such all connected with them should be irreproachable in their financial destinies, or else the institution will degenerate into a hotbed of graft or another high sea for political piracy.

It has been proved again and again that not even individual speculators in concert management can continue their business on a quicksand foundation.

Yet in the case of a speculative individual's loose business methods and lack of ethical principles there is not

one-tenth as much in jeopardy, for, after all, it's simply one man's business, one man's doom.

Not so with the municipal concert series—here ethical shortcomings and failure in any manner greatly reflect on the prominent and well meaning men and women who are responsible for the success of the institution and have placed unworthy officials in charge.

The American woman who, on numerous occasions has proved her power for the cause of justice, will once again have to step forth in such cities and help the artists and managers to raise these worthy municipal institutions to the highest ideals and aid the artist and manager in their endeavor to render their best services to the public cause.

NEMO.

Oscar Seagle to Spend Summer on Lake George —Will Teach Advanced Singers During Warm Season.

Oscar Seagle and family will leave for the Hague, Lake George, N. Y., about June 1, where they will remain until October 1. Mr. Seagle has taken a house at the Hague with a large studio attached and will have some of the more advanced singers of his class as pupils during the summer months. Among them are: Rosina van Dyck, of the Metropolitan Opera Company; Ruth Kingsbury Townsend, who has been heard in concerts a number of times this winter in New York and Washington. Mrs. Townsend will be a guest of her aunt, Mrs. Lawrence Townsend at the Hague.

Pauline Curley, one of the Music League artists, Marion Clarke, Elise Hasbrouck, Lucy Call and Frank Steen, tenor, all of New York, will also be members of the class.

From the West are Clara Williams, Alma Porteous and Harry Phillips, all well known singers and teachers of Minneapolis. Edward Roberts, London, of the Granville-Barker Company; David Soderquist, of Stockholm, Sweden, and Gustaf Holmquist, of Chicago, are also included.

Frieda Klinke, Indianapolis, and many other well known artists, will make up the very interesting list of singers who will summer at the Hague. Some of them are: Chester B. Fentress, of Paris; Ruby Green and Helen Hughes, of Canada; George Hought, of Buffalo; Sarah Savery, of Philadelphia; Laura Brown, East Orange, N. J.; J. Wesley Hubbell, Dallas, Texas; Jetta C. Stanley, Wichita, Kans.; Ruth Jackson, Mildred Langtry, Miss Albrecht, Elizabeth Armstrong and Harold van Duzee, of Minneapolis; Agnes Lewis, of Jamestown, N. D.; Inez Marston, of Faribault, Minn.; Ruth Winters,



OSCAR SEAGLE.

of Berkeley, Cal.; Janet Vreeland, of Denver, Colo., and others, who will arrive later in the season.

The first of October Mr. Seagle begins an extensive concert tour under the management of Harry Culbertson.

Mr. Seagle, who has spent many years abroad, has been very active this past winter in his efforts to help the war sufferers. His concert in Chattanooga, Tenn., netted a good sum for the Belgian Anæsthetic Fund. He has sung in a number of charity concerts in New York and Washington and recently gave a private recital with the assistance of Mme. Povla Frisch and Jean Verd, for the benefit of a group of little children, orphaned by the war, who are being cared for in the convent at Bramber, England, where Mr. Seagle's pupils were lodged last summer.

Mr. Seagle still has his furnished villa in Paris, but has not much hope of finding anything intact after the war is over, for the house is detached and has no concierge.

Mr. Seagle has made eight new records for the Columbia Phonograph Company since the first of the year. Besides several operatic arias he has sung some Irish and Swedish folk songs and several popular songs by American composers. Some of these records are already on the market, while others will be ready shortly.

"It is an ill wind that blows nobody good," said Mr. Seagle, "and one little bit of good we expect to get out of all this horror of war, is a real summer once again. It will be our first summer in America for twelve years, and while we have had some delightful times in Normandy, England and the Bavarian Alps, it has been cool always, and we could not lie around out of doors and be lazy. I am from the South, you know, and I like it warm occasionally. We are going up to the Hague-on-Lake George, N. Y. We thought of Maine, but decided it would be too much like England, and we want a change.

"I have found a delightful house with a large studio and expect to be busy. I have a large class, and among them some very fine voices. Old pupils are coming from all over the country to brush up this summer. You will hear from all these later, I am sure. Frank Bibb will be along as coach and accompanist and Mlle. Cossini, a Paris Conservatoire graduate, as French diction teacher and two of my old pupils as assistants.

"Mrs. Lawrence Townsend, Mrs. John B. Thayer and other musical people have taken cottages also at the Hague, so we are looking forward to a very interesting time.

"Richard Hageman, conductor of the Metropolitan Opera Company, will join the colony as soon as he returns from the Panama-Pacific Exposition at San Francisco."

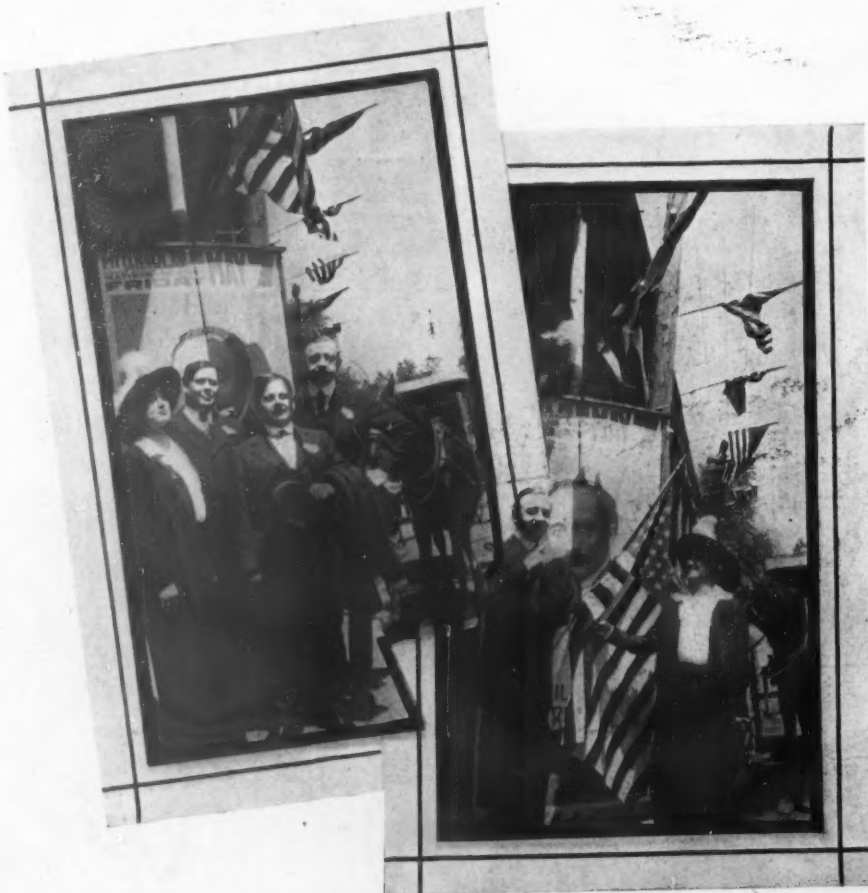
In Centralia for the Convention.

Reproduced herewith are snapshots taken in Centralia, Ill., during the Illinois Music Teachers' Association convention. Of Mme. Ryder, who supplied these pictures, the Centralia Sentinel of May 6 said the following:

"Mme. Sturkow-Ryder opened the program with the Mendelssohn fantasia, and from that moment she had her audience spellbound. With a beautiful piano so completely at her command, this charming little lady gave a talk of real idiomatic piano music. . . . She gave to the Poldini etude that xylophone clarity and characteristic charm which is peculiar to this composition. . . . It seemed as if the composer and pianist were attuned to the rhythmic and tonal mood, and the audience was lost in the reverie of the French group."

MUSICAL PERSONAGES AT ILLINOIS MUSIC TEACHERS' CONVENTION, HELD RECENTLY AT CENTRALIA.

Left to right: Theodora Sturkow-Ryder, John Miller, Allan Spencer, Rudolph Ganz.



THEODORA STURKOW-RYDER AND RUDOLPH GANZ, Holding "Old Glory" in front of billboard which is adorned by the likeness of Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra.

CINCINNATI OPERA CLUB MAKES ITS PUBLIC DEBUT.

**Creditable Performance of "Cavalleria Rusticana" Given—College of Music
News—Charles P. Taft Buys
Heermann "Strad."**

Cincinnati, Ohio, May 22, 1915.

Last week the Cincinnati Opera Club gave its first public performance at Music Hall. The club, which has been but recently formed under the guidance of Isadore Weinstock, the well known local cantor, has a membership of about one hundred active participants and its initial appearance before the Cincinnati musical world revealed the fact that it contains an abundance of fine vocal material and had been carefully trained by its leader. The principal feature of the performance was the presentation of Mascagni's "Cavalleria Rusticana." In this Joseph Schenke, a Cincinnati tenor of considerable attainments and possessor of a fine organ, distinguishing himself in the role of Turiddu. Others participating in the opera were Mary G. Froehlich, as Santuzza; Amanda Murdock Maull, as Lucia; Deborah Weinstock, as Lola, and Joseph Quine, as Alfio. All of these took care of their parts in acceptable style.

The big feature of the affair, however, was the work of the chorus, nearly a hundred strong, which not only showed up well vocally, but went through its histrionic evolutions in a manner that added wonderfully to the interest of the performance. Stage Director O. E. Schmid must be given the credit for this part of things. The performance of the opera was preceded by an operatic concert, in which the work of Katherine Bennett, Amanda Maull and Joseph Schenke was particularly pleasing. Isadore Weinstock presided at the director's stand and led his forces without mishap of any sort besides showing considerable deviation from tradition in his tempos and also in other particulars. He was made the recipient of much favorable mention in the local press, besides receiving floral offerings in abundance during the performance.

COLLEGE OF MUSIC NEWS.

At the Cincinnati College of Music the past days have been of great activity. Last week, Thursday, the theory classes of Louis Victor Saar were presented to the public in an evening of original compositions. Quite a number of talents were thus disclosed, the compositions presented embracing works for the organ, songs, piano pieces and vocal and instrumental ensemble efforts, all of which served to accentuate the fine teaching qualities of Mr. Saar. The program was rendered partly by the composers in person and partly by other students of the institution.

Another concert of interest at the college was the post graduate appearance of Gretchen Morris last Wednesday evening in a vocal program consisting of compositions from the pen of Bach, Mendelssohn, Schumann, Brahms, Wagner and of three members of the faculty of the college. The latter were a short series of child songs by Mr. Gantvoort, the director; a song by Albino Gorno, the dean of the faculty, and several of Mr. Saar's contributions to vocal literature. They were all interesting specimens of their kind and served to show the calibre of the men in charge of the artistic fortunes of the institution. Miss Morris is well known in this community as one of its leading vocal artists and her work Wednesday evening was delightful, being fully up to the standard which our musical public has become accustomed to with this talented young lady.

Irene Gardner, another talented postgraduate of the College of Music, was heard in a piano recital Tuesday evening, giving a splendid interpretation of a program that embraced numbers well calculated to try the ability of any pianist. Both musically and technically Miss Gardner's equipment was up to all requirements, and it is freely predicted that she will be heard from favorably in her future career as a professional. Miss Gardner is a pupil of Albino Gorno.

Other recitals at the college were given by pupils of Romeo Gorno, Hans Schroeder, Johannes Miersch, Ignace Argiewicz, Lillian Arkell Rixford and Lillian Kreimer.

The graduation exercises at the Cincinnati Conservatory of Music will be held June 11. In the meanwhile final recitals in great number are taking place, practically every evening being the occasion for a display of some kind or other.

Last Monday evening Helen Portune, a pupil of P. A. Tirindelli, gave a violin recital, which called out a good sized crowd to listen to the efforts of this versatile young woman, who had but recently scored vocally in the operatic evening of the institution at Emery Auditorium. Miss Portune comes of a highly musical family of professionals and promises to keep the family name before the public in a way that will be a credit to it.

Helen Nicholson, from the class of Wilhelm Kraupner, was presented in a piano recital last Wednesday evening,

showing fine training, ability and the necessary confidence, as well as considerable personal charm, all of which will go to help toward making her future a bright one.

Another conservatory affair of interest was the recital given by John Thomas, pianist, and Edwin Memel, violinist, two of the younger members of the faculty. The program, which embraced the well known Cesar Franck sonata for piano and violin, was given with good understanding and before a large audience, which did not hesitate to encourage the young performers with liberal applause whenever the occasion was given.

MR. TAFT PURCHASES VALUABLE VIOLIN.

Charles P. Taft, who is one of the leading patrons of Cincinnati's musical affairs in general and of the Symphony Orchestra in particular, has just acquired by purchase a genuine "Strad," which is stated to be one of the best specimens in existence. The value of the instrument has been placed in the neighborhood of \$10,000 by those who know. It is of interest to know that the violin was at one time in the possession of Hugo Heermann, the famous German violinist and the father of Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra. Thus it may be possible that the son will have a chance to play upon the instrument which was once the property of his distinguished father.

CINCINNATUS.

Luyster Sight Singing Classes Give Interesting Demonstration.

An interesting event of last week was the fifth annual demonstration by the Brooklyn Institute Sight Singing Classes, under the direction of Wilbur A. Luyster, at the Brooklyn Academy of Music on May 19. Three classes were heard, Class A, which has not completed the first half season's work; Class B, which has had a full season's work, and Class C, which has taken first and second seasons. In explanation it may be remarked that a season's work comprises thirty weeks' instruction, one lesson a week.

Classes A, B and C opened the program by singing at sight and at random any interval in the major mode within the compass of two octaves, and then Class C sang the same with prepared chromatics introduced. Classes B and C did some interesting work when they thought all the tones pointed to on the chart and when told to sing they sang whatever tone they thought of last. They also read a melody, mentally keeping time and tune and at a sign they all sang the same note. Singing syncopated time with divided beat and singing from the staff in any major key and modulating from one key to another were other interesting features and served to show the progress these classes are making under Mr. Luyster's guidance. Staff work, singing two part, three part and four part exercises and singing at sight a melody backward closed the program, which certainly performed its purpose, which was to show the friends and music lovers there just how much has been accomplished by this indefatigable worker, Mr. Luyster. His pointed remarks at the beginning of the program and his explanatory statements regarding each subdivision of the program were much enjoyed and added greatly to the pleasure of the evening.

Suzanne Zimmerman, accompanied by Violet Fenster, sang MacFadyen's "Love Is the Wind," Rogers' "The Star," Spross' "I Know" and Eden's "What's in the Air Today," being obliged to add encores before the enthusiastic audience would permit the program to be continued.

Zeisler and Reuter Motoring.

The accompanying snapshot shows Fannie Bloomfield Zeisler and Rudolph Reuter standing at Mr. Reuter's auto-



FANNIE BLOOMFIELD-ZEISLER AND RUDOLPH REUTER, WITH THE LATTER'S MACHINE ON AN OUTING. SIGMUND ZEISLER IS AT THE WHEEL.

mobile while on an outing. Mr. Reuter, the Chicago pianist, is an ardent motorist, and has covered many thousands of miles in his machine.

Fresno, Cal., Presents an Elaborate Pageant in Which Music Is a Feature.

Fresno, Cal., has every reason to be proud of herself and of her citizens and musicians who united in making the date of April 30, 1915, one long to be remembered with delight. On that day there was reproduced in that city of about forty-two thousand inhabitants a pageant which cost over ten thousand dollars. It was entirely a Fresno production, the scenario being the work of a Fresno dramatist, and the music composed by Earl Towner, another Fresno gentleman. This pageant was in three parts: first, "The Arrival of Dionysus," "The Dream of Dionysus" and "The Acclamation of Dionysus." Part one was divided into six scenes as follows: "The Dawn of History," "The Winds," "The Coming of Dionysus," "The Coming of Irrigation," "The Help of the Sun," and "The Planting of the Vine."

Part two, consisting of seven scenes, dances typical of Egypt, Algeria, Persia, Greece, Italy, France and Spain, were beautifully given, and scenes six and seven were composed of the "Grapation Dance" and the "Raisin Packers' Dance" (this being a festival for Raisin Day).

Part three, according to the program, was the acclamation of Dionysus when "The god awakes and with his trumpet calls his subjects to pass before him. In triumphal march, the nations of the whole world pay homage to Dionysus and the American Standard, and with a joyous farewell disperse to their homes."

Over sixteen hundred voices made up the public school chorus, which was under the direction of Arthur G. Wahlberg, supervisor of music. The voices were selected principally from the sixth, seventh and eighth grades, eighteen schools being represented. The opening number was "Welcome, Sweet Springtime," to the familiar Rubinstein music, and the closing song was Jessie Gaynor's "I Love the Stars and Stripes." A much enjoyed number was the State song, "O California," words by Rev. F. B. Cowgill, of Fresno, and the music by Mr. Towner.

For over a year Mr. Towner and the other gentlemen interested in this movement have been working hard to make this a genuine success, and they are to be congratulated upon the fruition of their hopes and desires.

Likes Us.

Violin Studio, Musical Art Building,
St. Louis, May 9, 1915.

To the Musical Courier:

I am a regular reader of the MUSICAL COURIER for this many a year—still read it regularly—clubbing for it with a friend. I get so many papers, etc., that I can't afford to subscribe outright singly for myself for all. I wish to tell you how much I esteem it as a great musical journal. In fact, I depend upon it for my news of the musical world entirely—at least the current news.

Yours very truly,
(Signed) I. L. SCHOEN.

Miller-Van der Veer Success.

"The concert a tremendous success—standing room only, and everybody delighted," was the message sent Loudon Charlton recently by Page Nelson Atkins, of the Selma Music Study Club, after an appearance in Selma of Reed Miller and Nevada Van der Veer. The well known tenor and contralto included Selma in the Southern tour they made at the close of the season. They were everywhere highly successful. Mr. and Mrs. Miller are at present filling a series of engagements in New England.

"Elijah" to Be Sung at Willow Grove.

Mendelssohn's "Elijah" will be given by the Choral Society of Philadelphia, at Willow Grove Park on Tuesday afternoon and evening June 1. The chorus will consist of nearly five hundred trained voices, selected from among the best vocalists of Philadelphia, and the soloists will be well known artists. Henry Gordon Thunder will be the conductor of this choral body which will be assisted by the Russian Symphony Orchestra.

Roeder Pupils at Orange, May 26.

Some artist-pupils of Carl M. Roeder will collaborate in a piano recital at Woman's Club Auditorium, Orange, N. J., May 26, at 3.30 p. m. Works by standard composers, such as Chopin, Henselt, Grieg, Liszt, Saint-Saëns, etc., will be performed by the following pianists: Ida Gordon, Eleanor Anderson, Marie Wolf, Olive Hampton, L. Marie Seitz, Emilie F. Munroe and Dorothy Roeder.

Ruben Removal.

L. M. Ruben, Inc., announce the removal of their offices to 43 West Ninety-third street, New York; telephone, Riverside 5142.



"OTELLO" STARS IN HAVANA.
Giovanni Zenatello as Othello (right) and Titta Ruffo as Iago. These artists are members of the Havana Opera.

Mildred Potter Is a Festival Favorite.

Last season Mildred Potter sang at Spartanburg, S. C., for the first time. Her glorious voice then won for her a triumph. Even before the end of that festival, she had been signed to sing on Artist Night at the following festival, April, 1915. And now at the conclusion of this festival, Spartanburg still declares that it has not heard Mildred Potter enough and negotiations are pending for her to appear there again on Artist Night at the 1916 festival.

Edmon Morris, director of the Spartanburg Festival, sent a telegram to Mildred Potter's mother on April 16, 1915, the copy of which given below explains itself.

Mrs. Potter, 230 West Twenty-third street:

Mildred Potter had a sensational success tonight. Fullst house for artist night, with one exception, in history of festivals.

EDMON MORRIS.

Miss Potter sang in Lowell, Mass., with the Lowell Choral Society May 11, and was also greatly lauded there.

On Thursday evening, May 27, the contralto will be heard in Evanston, Ill., in Elgar's "Dream of Gerontius."

Fort Loudoun Commencement Events.

The faculty and senior class of Fort Loudoun Seminary announce the following schedule of events for the annual commencement, May 27 to 31 at Winchester, Va.:

- May 26—Alumnae Historic Excursion.
- May 27, 1 p. m.—Luncheon to visiting Colonial Dames.
- May 27, 3 p. m.—Ceremonies attending unveiling of Braddock memorial, gift of Colonial Dames of Virginia to Winchester.
- May 27, 8 p. m.—Oration and delivery of diplomas, by the Rev. I. Horace Lacy, D.D.
- May 28, 10.30 a. m.—First recital, Empire Theatre.
- May 28, 7.30 p. m.—Second recital, Dramatic Club, Empire Theatre.
- May 29, 10.30 a. m.—Solo recital, French play, Empire Theatre.
- May 29, 3 p. m.—Field day, the campus.
- May 30, 11 a. m.—Baccalaureate sermon by Rev. B. F. Wilson, D.D.
- May 31, 10.30 a. m.—Junior recital. George Washington Reception. French Play. Empire Theatre.
- May 31, 7.30 p. m.—Final recital, operetta, Empire Theatre.
- May 27 to 29—Art exhibit, Fort Loudoun.

Besekirsky's Tour.

Wassily Besekirsky, the Russian violinist, who achieved great success at various New York appearances during the past season, has just returned from a short concert tour. Among his important engagements was his Philadelphia debut, where he appeared as soloist with the Symphony Orchestra under Stokowski. His success with this organization was instantaneous, and the enthusiastic audience demanded encores after each of his numbers. Immediately after the concert he was reengaged for two other appearances in Philadelphia next season.

Mr. Besekirsky will leave for Canada the first week in June and will not return before September. He will have a long tour through Canada and his fall tour will take him West as far as Chicago. Upon his return he will go through Maine and New Hampshire, and his manager, Annie Friedberg, has already booked him for a number of New York and other Eastern appearances.

Fanning in California.

Cecil Fanning appeared before the music section of the Ebell Club, Los Angeles, Cal., on May 12, when he gave "La Princesse Lointaine" or "The Remote Princess," with piano accompaniment by H. B. Turpin, Mr. Fanning's

teacher. This composition is a melodrama, which has been set to music by Guy Bevier Williams and was recently published by the Gamble Hinged Music Company. It is a dainty, medieval tale which Mr. Fanning read with clear enunciation and dramatic ability. He was obliged to give several encores.

Mr. Fanning has been chosen to sing the prize composition by Mabel W. Daniels, which is to be given with orchestra at the Congress of American Musicians, Los Angeles, June 29. This work is called "The Desolate City." On the day following Mr. Fanning, with Mr. Turpin at the piano, will give a recital of songs by American composers, among those represented being Marshall Kernochan, Clyde Van Nuys Fogel, Winthrop L. Rogers, Sidney Homer, Frederic Ayres, Carl Busch, Harriet Ware and Charles Wakefield Cadman.

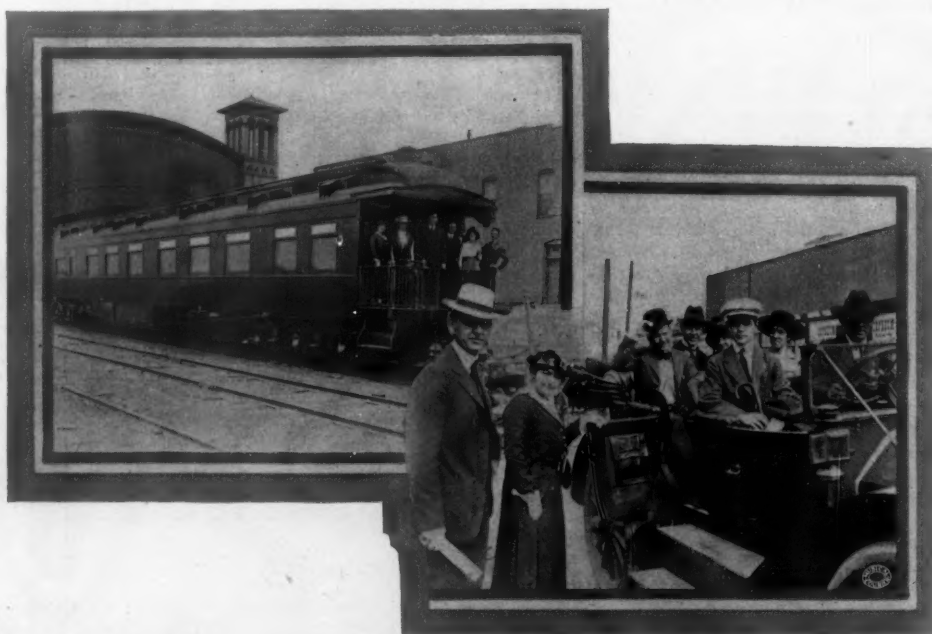
Mr. Fanning and Mr. Turpin received so cordial a reception in Los Angeles that they have decided to remain there until July 1, when they go to San Francisco to appear at the Panama-Pacific Exposition.

Alice Nielsen Wins Laurels on Her Present Chautauqua Tour.

Under the direction of the Redpath Musical Bureau of Chicago, Harry P. Harrison, president and general manager, Alice Nielsen, the popular prima donna, has been making various Chautauqua appearances throughout the country. She sang at Danville, Va., on May 7; at Greensboro, N. C., May 8, and the appended critiques are fair samples of the press notices she is receiving everywhere en route.

SPECIAL CAR IN WHICH ALICE NIELSEN IS MAKING TOUR LEAVING JACKSONVILLE, FLA.

Left to right: Miss Nielsen, Mrs. Harrison, Mr. Harrison, Wilbur Scott, Mrs. Theo. H. Bauer, George Russell, Thomas Nielsen.



LEAVING FOR HOTEL

Left to right: Harry Harrison, Miss Nielsen, William Reddick, Karel Havlicek, Mrs. Theo. H. Bauer, Thomas J. Nielsen, Mrs. Conlin.

"It was Miss Nielsen's first appearance in this city, but there is little hazard in the prophecy that it will not be her last if the ovation accorded her last night may be accepted as any criterion or basis for prophecy. Her winsome personality, her rare powers as a vocalist and her qualities evoked enthusiasm and assured her a place in the kindly and cordial remembrance of those who heard her sing and made her acquaintance in this public way. . . .

"It manifested its enthusiasm by such persistent applause that the singer was impelled to the unusual generosity of singing no fewer than six encore numbers. . . .

"Miss Nielsen has a delightful voice and one above adverse criticism in the varied numbers she sang last night. It is a soprano of pure, clear tone and of excellent range, elasticity and perfect control. In its minor strains no less than in its high notes it was full of melody and sweetness, and she sang every number with an interpretative expression and fine feeling that added to the enjoyment of her singing. The program was well designed to test and display the quality, timbre, range and superb culture of her voice and incidentally to afford some scope for her versatility. She sang as the opening number a group of ballads, followed this with a quartet of classics, then sang four varied song bits and closed with Puccini's aria, 'Un Bel Di,' from 'Madame Butterfly.' In every number she sang she seemed to catch the spirit of the song and to interpret it with rare grace, not alone in tone and voice, but in expression, in sentiment and in feeling. Some of her numbers were well calculated to test her fine technique."—Danville Register.

"Nielsen's reputation is such that any comment on the quality of her voice would amount almost to a reflection on the reader's intelligence. But it remains to commend the excellent judgment used in the making up of the program. The artist had the—shall it be called rare?—good sense to remember that she was singing to a Chautauqua audience and not to people who habitually patronize grand opera. Consequently three quarters of the program was in English, and when Nielsen sings English, it is English that she sings."—Greensboro Daily News.

Kathleen Parlow to Return to America.

The following appreciation of Kathleen Parlow was paid the Canadian violinist by the critic of the *Algemeine Handelsblad*, when she appeared in Amsterdam in the course of her tour of Holland this past season:

"The young girl who some years ago aroused great interest everywhere because of her extraordinary aptitude, has now returned an artist of admirable knowledge. The slight angularity of former time has now developed into a natural and easy delivery; the restlessness is tempered and entirely restrained; and the strength of the attack is never forced. The tone production is round and ripe, the shadings sensitive and clear in the most difficult legato. Kathleen Parlow is brilliant in her virtuosity, fresh and supple, spirited and tender—a youthful woman of fine taste and exquisite artistry."

Kathleen Parlow's return to America is scheduled for early next winter. She will make an extended tour under the management of Loudon Charlton.

Patersonians Delighted with Festival Results.

(Continued from page 15.)

Ross, May Rennie, Marguerite Rosenbaum, Mrs. W. A. Russell, Margaret Robertson, Margaret Rude, Hazel Rambo, Emma Riedel, Josephine Ruck, Mrs. J. O. Rutenberg.

Mrs. L. Scheele, Anna G. Spear, Mabel Smith, Clara Sommers, May Sommers, Frieda Springman, Marjorie Stoutenberg, Mrs. Walter E. Smithing, Helen Streathern, Lena Schaub, Gertrude Schrick, Emily Scherer, Lena M. Stalter, Anna J. Schaub, Blanche Seyer, Fannie Smith, Carrie Sheldon, Mary Sterling, Christine Stirling, Mrs. E. Schweizer, Alice Steele, G. Slack, H. Slack, Mary Stokes, Mrs. Julius Schneider, Christine Scouler, Lenora E. St. Amard, Sophie Schoenberg.

Clara Tillwine, Elizabeth Thompson, Adelaide Truston, Miriam Tompkins, Gertrude Tiebout, Frances Tierney, Catherine Twohy, Madeline Tracy, Elizabeth Turner, Anna Taylor, Maud Taylor, Martha Thelen, Ethel Tomlins.

T. Veneman, Mrs. James Valentine, Anna Veneman, Dora van Alstine, Mattie van Olst, Mrs. L. A. van Riper, Jennie van der Stat.

Mary Wrigley, Anna Wrigley, A. F. Williams, Myrtle Williams, Ray Walraven, Josephine Winans, Mrs. K. Widnall, Mrs. C. Wildeboer, Mrs. J. M. Woodward, Ida Winans, E. Wilmot, Alice Wigfield, L. Williams.

ALTOS.

Jane Adam, Mabel Andrews, Lauretta Ackerman, Caroline Abt, Marie Allen, Arline Ball, Elizabeth Burrell, Jean Brown, Bertha Binks, Mrs. W. D. Braddock, C. W. Benjamin, B. C. Brady, Margaret Brady, Ida Bartel, Pauline Berchtold, Mrs. J. Cadigan, Clara A. Carr, Mrs. Fred Dawson, Gertrude Drexler, Esther Dean, Ethel Dalling, Elizabeth Dorfing, Lena Evon, Tillie Fredericks, Marion Ford, Bertha Favrius, Mae E. Florence, Anna Fredericks, Ethel Gageby, Frances Gilbert, May Globe.

Lucy Harris, Marie Hertner, Mattie R. Horton, Mary Hennig, Alice Hunziker, Mildred Holt, May Heathcote, Mrs. A. Hodgekisson, Marguerite Harvey, Margaret Herrmann, Eleanor Hogan, Hazel Holland, Bessie Hopson, Ellen Hancy, May Hancy, Mrs. E. Koch, Emma Knowles, Anna Kroll, Bertha Kesterholz, Edith Kundersma, Caroline Lawsha, Nellie Little, Mamie Logan, Mrs. George Levi, Lillian McCord, Mrs. G. Moore, Elizabeth McLean, Bessie Milliken, Lydia McLean, Ruth Merriman, Jennie Orris, Olive Post, Alice Plass, Elsie Proskey, May Ruck, Margaret M. Rider, Sadie A. Rich.

Mrs. George Small, Helen Small, Edith A. Stewart, Mrs. Arthur Sloat, Katherine Schneider, Mrs. William Smith, Louise Siegrist, Ida Stoffels, Mrs. David Sutor, Anna Schaefer, Olga Snyder, Lillian Sonntag, Lillian Smith, Ruth Summers, Harriet Thomas, Mary F. Thomson, Carrie van der Wende, Mrs. M. van der Vliet, Sadie van Houten, J. Wagner, Mrs. J. Wier, Mrs. E. T. Whitford, May Williams, Sarah Wier, May Whiteman, Lola Willmot, Emma Wagner, Anna B. Young, Amelia Zucker.

TENORS.

Donald Alexander, W. W. Archbold, Charles Bannison, Arthur Bailey, Alfred Brameld, Walter Brameld, William H. Brownlee, Albert Buch, George Boselli, Frank Bamford, Rupert Brock, James G. Crowley, John Cunningham, William Cummings, John Dykstra, Ernest H. Dickson, Eugene Dries, B. C. Dickerson, W. E. Dickinson, H. Edwards, William Frost, John Florence, P. T. Ford, John E. Garner, Frank Garner, Harold Gibson, S. A. Griebner, W. E. Harder, William Hardy, Thurlow Hoffman, Jacob Heitz, A. Hopper, R. C. Hill, John Hackstra, James Holmes, H. O. Jones, Frank G. Lockwood, William Luther, C. S. Locks, James Mallon, George B. McAllister, James Morrow, Peter Morris, James Mandrick, P. O'Neill, E. A. Proskey, John Purcell, Joseph Post, James Purdy, John Potts, J. R. Potter, Frank A. Rich, William Regenass, William Renard, C. M. Stanley, Harold W. Steinmetz, Harry Seyer, Jacob Schibler, Harold Stanford, Jacob Smith, Louis Schmerber, F. G. Shea, John Stewart, Harold Travis, W. A. Thompson, William Thomas, James Valentine, Calvin van Ness, J. A. van der Stat, Abram H. Wright, Samuel Watson, F. S. Williamson, Frederick Walters, Joseph Yanowski.

BASSES.

Otto Abele, Howard Anderson, Ernest W. Anderson, F. W. Ball, Albert M. Bedell, S. A. Barbour, Luke Boyd, Charles Brindley, Joseph Brean, Percy Bascom Briery, W. F. Borland, Eugene Corelli, Victor J. W. Christie, Austin Cowles, James Chapman, Roy Cyphers, William Cashell, James Chase, E. E. Dickson, William Dittrich, Emil Degian, William Drinhaus, George Downing, H. Ewart, C. W. Englishman, Alfred Edmund, J. H. English, Joseph Fanning, H. M. Garry, Elmer Glass, James Gardenier, T. Arthur Hall, L. A. Henion, Frank L. Hazzard, Albert Hickson, H. Hearn, C. D. Horton, C. M. Jacobus, Charles E. Jackson, D. E. Jackson, Samuel Kaplan, George Kaspers, Albert Linton, E. B. Lane, George Levi, W. E. Lindsley, A. B. Lewis, Robert McKersie, Adolph Meier, R. Moore, J. L. Mathews, William Morris, Raymond Newby, L. Nickse, A. G. Psaliki, Ted Partington, William Preston, Charles E. Pollard, W. H. Partington, E. G. Post, William T. Purdy, Roy Prestwich, Oswald Rachel, David Sabater, J. E. Sonner, Henry Sternberg, Emil Stoll, Harry Sloat, Carl Schmidt, R. E. Silver, John Stanton, William Stanton, D. H. Snyder, George Small, John T. Travis, William Travis, H. D. Thompson, Porter van Riper, John W. van Olst, A. van Hassel, Alfred Walton, William Welch, Frank Wentink, Everett T. Whitford, David G. Young.

Criticizing the Critics.

Norwood, Ohio.

To the Musical Courier:

I have no high opinion of critics of any kind, and any writer will be inevitably led sometime to say something which will offend in some direction.

The service of your paper in exposing critics is valuable and timely. Push it along. The new music reviewers need to be straightened out and told to attend strictly to business. The reviewer is just as apt to say fool things as any one else. His opinion ought to be given the weight of one person's and his name should be signed.

Reviewing and criticising are distinct functions, and personal opinions have no proper place in either. There are more egotistical asses who write on music than in any other field. There is more buncombe which passes for learning among writers on musical subjects than any other. This is the main reason why Americans have no time to waste on attempts at great music. Our critics are foreigners or have foreign ideals. There is not one among them with the faintest conception of American atmosphere, or spirit or meaning.

The distinction between the music of Russia, Germany, France, England, Spain, Italy is understood, because we

have had native interpreters. We have as yet had no one to tell us what American music is.

Very sincerely yours,

D. W. MILLER.

Marcia van Dresser Sings at City Club.

Marcia van Dresser, dramatic soprano, was a soloist at the concert at the City Club of New York held on May 13. Miss van Dresser sang three songs by Richard Strauss, "Ruhe, meine Seele," "Zueignung" and "Meinen Kinde"; "Der Fischerknabe" (Liszt); Beethoven's "Der Kuss"; "My Lovely Celia" (George Monro); "Phyllis Has Such Charming Graces" (Young), and three compositions by John Alden Carpenter, "When I Bring to You Color'd Toys," "The Sleep that Flits on Baby's Eyes" and "Light, My Light." Miss van Dresser's forceful singing and thoughtful interpretations made her numbers much enjoyed by the enthusiastic audience.

Lewing Summer Course.

The Leschetizky method of piano playing, taught by Adele Lewing, of Carnegie Hall, New York, will keep this prominent teacher in the city during the summer. She will also make a specialty of repertoire for pianists, that is, coaching them in the performance of pieces for public performance. A prominent pianist herself, a composer of ability, and up-to-date because of frequent study with piano playing authorities, Mme. Lewing offers unusual opportunity, at summer rates, for ambitious pianists and teachers.

Victor Herbert's Letter to John Finnegan.

The beautiful singing of John Finnegan, the celebrated Irish tenor soloist of St. Patrick's Cathedral, New York, has brought him many splendid compliments in letter form from the numerous conductors under whose batons he has sung.

Among them all, however, none is more highly valued than the letter sent to him by Victor Herbert, which is reproduced herewith.

Mr. Finnegan was soloist with the Victor Herbert Orchestra on its 1914 tour and made such a sensational suc-

cess everywhere he was heard, that Mr. Herbert immediately reengaged him for the coast to coast tour which was planned for this year, but cancelled because of local conditions in the South.

G. Dexter Richardson, Mr. Finnegan's manager, is planning an extensive tour for him next season.

Yolanda Mer6's Expert Pianism.

The appended headlines taken at random from Yolanda Mer6's host of laudatory notices, give in brief the story of her pianistic conquests wherever she appears.

In next week's issue of the MUSICAL COURIER the stories accompanying these headlines will be reproduced.

The headlines:

MERO, PIANIST, IS GIVEN SIX ENCORES.

Hungarian Woman Gets Enthusiastic Greeting at Theodore Thomas Concert.

—Chicago Examiner.

HUNGARIAN PIANIST PLAYS BRILLIANTLY IN SYMPHONY EVENT.

Yolanda Mero Delights Infantry Hall Gathering at Fourth Concert of Boston Orchestra—Entire Performance a Fine One.

—Providence (R. I.) Evening Bulletin.

MERO WINS DENVER; RARE MUSICAL TREAT.

Young Pianist Declared a Genius; Plays Masterpieces in Wonderful Manner.

—Denver (Col.) Daily News.

MERO POSSESSOR OF HUNGARIAN FIRE AND IMPETUOSITY.

Musical Critics Pleased with Her Concert in Slack Course.

—Denver (Col.) Republican.

MERO'S PLAYING CHARMS CRITICS.

PROGRAM OF PIANO CLASSICS DELIGHTS AUDIENCE.

Pupil of Liszt's Favorite Pupil Gives Strong Interpretation of the Master's Art—Four Numbers by Chopin and a Sonata by Beethoven Are Features of the Evening.

—Los Angeles (Cal.) Daily Times.

MME. MERO STIRS DETROIT AUDIENCE.

Pianist, with New York Symphony Orchestra, Gives Great Concert.

—Detroit (Mich.) Free Press.

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WHEN, AS IT WILL CO-OPERATE WITH
LOCAL SOCIETIES.

NEW YORK, JUNE 15th 1913.

My dear Finnegan:—

It is my desire to tell you how much I enjoyed your thoroughly artistic work on our concert tour through the South and West.

The rare quality of your voice and the most artistic rendering of your numbers have been a delight to all of us and I wish you all success in the future.

"More power to your elbow" dear John,—I am happy to subscribe myself,

Yours admirably,



S. Lewis Elmer's Pupils**Heard at Waldorf-Astoria.**

An audience of social aspect, cultured people who know what is good, heard a few of the piano pupils of S. Lewis Elmer, whose studio is at Carnegie Hall, play at the Waldorf-Astoria Hotel, New York, May 18. There was good musicianship in the playing, every pianist evidently knowing what to do, and, what is even better, how to do it. Superior phrasing, pedaling, expression and individuality were in evidence to high degree, and the thorough



S. LEWIS ELMER.

memorizing was also remarked on. Flowers were presented to the players, and the repose and confidence, with the musical tone produced, was remarked by the observing listener. Numbers of professional people were in the audience, conducing to appreciative expressions of very flattering nature.

Emily Schmidt played with nice touch and tone, allied with self possession. Little Lucia Elmer played a Grieg "Albumblatt" absolutely without error, and showed real musical feeling. Ralph West played with ease and grace numbers by Brahms and Chopin, and especially a "Romance," by Sibelius. Elsie Correll has considerable personality, playing "Finlandia," the Sibelius tone poem, with full touch and temperament; she undoubtedly has the making of an artist. Later she showed brilliancy and musical spirit in the first movement of the Grieg concerto, to which David R. Adamson played a very satisfactory second piano part. Daisy Hilberg's nice singing tone and animation in "An den Fruehling" was remarked; her playing of MacDowell pieces showed pretty touch and musical spirit. Gwendolyn Coombe played Jensen's "Elfentanz" cleanly and correctly, and Hammond Talbot has undoubted talent, and gives future promise.

Mabel Strock, lyric soprano, sang songs by modern composers especially well; she has beauty of tone, ex-

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pression, and convincing style, allied with ingratiating personality.

Four young ladies acted as ushers, receiving and escorting guests to their seats. They were Marinette Church, Clara Delmhorst, Marie Flory and Adelaide Turtle.

The playing of the pupils showed most thorough work on the part of Mr. Elmer, who is identified with the musical life of New York not only as teacher, but as organist (he is sub-warden of the American Guild of Organists), accompanist of various choral clubs, etc.

Klibansky Artist-Pupils at Chickering Hall.

Various singers from the Klibansky studio are heard in New York, Maine, Ohio, and other cities, the growing demand for their services being a marked manifestation of Sergei Klibansky's successful teaching. May 19, six of his best singers were heard in a recital at Chickering Hall, New York, in songs by Wood, La Forge, Rummel, MacFadyen, Ross, Alice M. Shaw (who was at the piano), the foregoing all being American composers; Leoni, Strauss, Debussy, Brahms, Gounod, Weckerlin, Lehmann and Puccini. Unusual voices, united with a peculiarly thorough preparation, part of the Klibansky art of teaching, were remarked in the singers. A good sized audience applauded with manifestations of pleasure, and teacher and pupils must have felt elated over the affair. Those who took part



THE VANNINI TRIO OF DUBUQUE, IOWA,
From Mrs. M. J. Ryan's School, which is a branch of the Vannini School of Singing at St. Paul, Minn. From left to right: Rose Whitby, Lucy Lowry, Lucille Becker.

were Genevieve Zielinski, Ellen Townsend, Elizabeth Townsend, Valeska Wagner, Virginia Magruder and Amelia Miller.

Today, Wednesday, May 26, at 8.15 p. m., some of his pupils will collaborate in a recital at his studio, 212 West Fifty-ninth street, Manhattan.

Weymuth Pupil in Recital.

Lucille Blab, pupil of Annie Pearl Weymuth, assisted by Irene Korman, contralto, gave a recital on Saturday afternoon, May 22, at the Country Life Permanent Exposition, New York City. Miss Blab played Beethoven's sonata, op. 27, No. 2; "Badinage," Herbert; "Fantasie-stück," Schumann; prelude, Rachmaninoff; "Bird Etude," Henselt; gavotte, Saint-Saëns, and closed the program with a brilliant rendition of Liszt's Hungarian rhapsody, No. 4, showing good technical development, and fine interpretative abilities which did credit, not only to herself, but to her teacher as well.

Miss Korman selected for her numbers "Voce di Donna" from "Gioconda," Ponchielli; "I Am Thy Harp," Woodman; "Rockin' in de Win'," Neidlinger; "Widmung," Franz; "Invocation to Eros," Kürsteiner; and "Just Awearyin' for You," by Carrie Jacobs-Bond.

Where Katharine Goodson Is Going.

The accompanying snapshot is a picture of the house where Katharine Goodson and her husband, Arthur Hinton, will spend the summer months in the White Mountains, at Lisbon, N. H.

Among the well known teachers and musicians who will



KATHARINE GOODSON'S SUMMER HOME.

take a course of study with Katharine Goodson this summer are the following: Mrs. A. D. Cartwright, Ottawa, Canada; Miss Glimme (head of piano department), Brandon College, Canada; Jessie Hill, Guelph, Canada; Miss Lyle Sweatman, Winnipeg; Gertrude Sweatman, Winnipeg; Mr. and Mrs. Ammons, Evanston, Ill.; Miss Burch (head of the music department, Finch School), New York, and others.

Attractive Exposition Organ Programs.

Due to exceptional climatic conditions in San Diego, Cal., that city is said to have the only "open air" organ in the world—the Spreckels organ.

Specimen Exposition programs given by Dr. H. J. Stewart, Panama-California Exposition organist, are given herewith:

I.	
Overture, Occasional Oratorio.....	Handel
Salut d'Amore.....	Elgar
Song of the Rhine Maidens (Götterdämmerung).....	Wagner
The Bell Rondo.....	Morandi
Reverie in F.....	Debussy
Processional march (Montezuma).....	Stewart
La Cinquantaine (ancient dance).....	Gabriel-Marie
Fantasia on Scottish airs.....	Macfarlane
II.	
Sonata No. 3 in C minor.....	Guilmant
Nocturne des Anges.....	Vincent
Serenade.....	Pierne



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DR. H. J. STEWART.

At the console of the Spreckels open air organ at the Panama-California Exposition, San Diego, Cal.

Overture, Stradella.....	Flotow
A Moonlight Serenade.....	Nevin
Extemporization, introducing cathedral chimes.....	Nevin
Gavotte, Mignon.....	Thomas
March in E flat.....	Guilmant

Bisbee Summer Plans.

Genevieve Bisbee, pianist and pedagogue, of New York, announces a course of study during the summer which should prove of value not only to students, but to teachers of piano as well. She offers a method which is a condensed form of the large field of technic which she has covered in her long experience. Special attention will be paid to the arranging of works studied with a view to concert repertoire. For those who apply early in the season, arrangements can be made for residence in the large cool rooms of Miss Bisbee's home.

HEINRICH GEBHARD

PIANIST

A. H. Handley, Representative
Steinert Hall, Boston, Mass.

Jacobs Chosen Conductor of Orchestra.

Max Jacobs, best known as violin soloist and leader of the Max Jacobs String Quartet, prominently identified with the musical affairs of New York, has been chosen conductor of the newly organized Orchestral Society of New York. This consists of sixty men chosen from the New York Symphony and Metropolitan Opera House or-



MAX JACOBS.

chestras. Beginning with a pair of concerts under Mr. Jacobs' direction Saturday, June 5, the orchestras will play afternoon and evening, with the following eminent artists as soloists: Rosalie Chalia, soprano; William Wade Hinchshaw, baritone; V. Dubinsky, cellist; Alexander Bloch, violinist. The concerts will be given under the direction of the Theatre Centre for Schools, Clemens and Kramer, managers.

May 7, Mr. Jacobs conducted an orchestra at the Princess Theatre, New York, original dances by Andreoli, Grieg, Grainger, Napravnik, Glazounow, Kramer, d'Ambrosio and others being performed. It is evident that Mr. Jacobs is in demand as orchestral leader, his experience qualifying him for this larger capacity.

Mrs. Williston's Singing Applauded.

Arta Williston sang at a suffrage musicale in Holyoke, Mass., concerning which the Holyoke (Mass.) Daily Transcript of May 19 commented as follows:

"Of Mrs. Williston's singing Holyoke now has little need of telling a story, that is now a matter of repetition. She has a rich and lovely voice that is being developed constantly by her studies with great teachers. For example her singing of 'Elsa's Dream' from 'Lohengrin,' which she has given on several occasions in public in Holyoke, has been made more dramatic, given more lure, through phrasing, and showing too an enrichment in the use of the beautiful tones in Mrs. Williston's voice. The power of 'Elsa's Dream' is not in one line. It calls for the best in the voice considered as such, but it would be tame and bare if sung for its vocal charm only. It demands of the singer an intelligent interpretation. Mind and soul both must go with the voice that lifts 'Elsa's Dream' to its right place. That Mrs. Williston's Elsa is a rare quality is tribute enough.

Rebarer Pupils Play.

The success of John Rebarer, pianist, as a teacher, was evidenced by the finished performance of the five pupils who gave a recital in the auditorium of the Y. W. C. A., New York, on Saturday afternoon, May 22. This recital was unique in that it showed the successive steps in the acquirement of a piano technic by means of exercises, scales, etc., played by all five of the young pianists. Mr. Rebarer, as an artist, is practically free from mannerisms, and he has managed to keep his pupils free from them also. But it was evident that he had imparted much of his exceptional technic and beauty of interpretation to them. After the preliminary exercises, Julia Schlossberg played "Ghosts," by Shytte; Grieg's nocturne, and Huss' "Etude Melodique," to the evident delight of the audience which filled the large hall. Dorothy Fausner followed with a poetical rendition of Schutt's reverie and waltz; Marjorie Wiggins, who played Chopin's waltz in E minor, Rubin-

stein's "Kamenoi Ostrow" and Grieg's "Kobold," showed a fine sense of musical values; Gettrude Price gave a beautiful interpretation of D'Albert's suite, op. 12, and Moskowski's "Air De Ballet," while Carol Quinn finished the program with Listzt's "Hungarian Fantaisie," showing great delicacy and poise in playing. Mr. Rebarer accompanied Miss Quinn on the second piano. Maria Deutscher, violinist, assisted with Tartini's sonata in G minor and Sarasate's "Zigeunerweisen."

Mr. Rebarer has planned a method of acquiring piano technic during the summer vacation for students who have only a limited time, that promises to give the pupil in a short time an amount of knowledge which would ordinarily require months of study.

Progressive Indianians.

On May 27, the department of music of Oakland City College, Oakland City, Ind., will produce "Faust," the principals and chorus, with but one exception, being drawn from the student ranks at the college. This exception is Pierre Remington, an artist-pupil of Oscar Saenger, who will sing the role of Mephistopheles. Last year, the department successfully produced "Chimes of Normandy" under the direction of Grove W. Sims, and with "Faust"

1915-16

MISS FARRAR

MADAME MELBA

MR. KREISLER

MR. PADEREWSKI

DIRECTION:

J. A. ELLIS

SYMPHONY HALL, BOSTON

this year, it certainly is unique in a town of but twenty-five hundred inhabitants.

Kathleen Howard to Appear in Parker's Opera "Fairyland."

Kathleen Howard, the well known contralto, has been selected to create the role of Myriel, the Abbess in the Los Angeles production of "Fairyland," the prize opera of Horatio Parker. Miss Howard has also been engaged by one of the large moving picture concerns to create a number of film roles. One of the characters she will present in the "movies" will be Anneris, in "Aida," which she often sang abroad and at the Century Opera House, New York.

New Engagements for Marta Kranich.

Marta Kranich's concert appearances this season have been gratifying to this singer in number. Re-engagements have followed in nearly every instance. Her next season's engagements include one with the Union Hill Liederkrantz, November 7, one at a symphony concert at the Grand Opera House, New York, November 15. Aside from these a contract for twenty other 1915-1916 appearances in New York City have been made by this singer.

Falk Will Teach During Summer.

As has been his custom for a number of years past, William J. Falk, teacher of singing, interpretation and artistic finish, will devote several days each week during

the summer to teaching at his New York studio, 292 West Ninety-second street. The remainder of his time will be spent at the seashore near the metropolis.

Bloch Pupils Entertain.

Among the interesting pupils' recitals given on Sunday afternoon, May 23, in New York studios, was the one by pupils of Mr. and Mrs. Alexander Bloch, 46 West Ninety-fifth street. Part I introduced tiny beginners of the piano and violin. Part II brought forth more advanced performers and Part III provided some very proficient advanced players of both instruments.

This was the program as originally planned, one or two changes occurring due to the illness of Estelle Freid and Margaret Nicholson, who consequently could not appear: "The Banjo" (piano), song without words (piano), Johnstone, Evelyn Sommerfeld; "Village Song" (violin), Hauser, Sidney Sugarmann; "Airs and Graces" (piano), "The Bridle Path," Johnstone, Frances Proskauer; "Minuet" (violin), Dancel, Philip Markel; Part II—"Anitra's Dance," Grieg, Estelle Freid; sonata in G minor (violin), Tartini, August Breuer; romanze (violin), Svendsen, Elizabeth Brewer; concerto in A minor (first movement), violin, Bach, Morris Harrison; "Invention" No. 13 (piano), Bach, Mrs. Leo Hanau; Part III—Romanze (violin), Beethoven, Edward Freid; sonata in D major (violin), Handel, Albert Ellis; "Sonatina" (violin and piano), Dvorák, Eva Jonas and Emil Bloch; "Prelude" (piano), Rachmaninoff, Eva Jonas; "Air Varie" (violin), Rode, Emil Bloch; rondo capriccioso (violin), Saint-Saëns, Edward Murray.

Of these special mention should be made of the careful, interesting and enjoyable playing of Albert Ellis, Eva Jonas, Emil Bloch and Edward Murray.

The good work of all the pupils should be the cause of much gratification to Mr. and Mrs. Bloch.

Beatrice Harrison's Next Season Plans.

Beatrice Harrison, said to be called by Fritz Kreisler the "Mistress of the cello," although under the management of the Booking and Promoting Corporation of Aeolian Hall only a few weeks, is already booked for thirty-two dates next season.

In New York she will appear as a soloist, under Josef Stransky's baton with the New York Philharmonic Orchestra. Music lovers will doubtless remember that the young and charming Englishwoman made her American debut with this organization in December, 1913. Another



BEATRICE HARRISON.

New York engagement will be her appearance with the Mendelssohn Glee Club.

At present Miss Harrison is summering in England with her sister May, the violinist, and her mother. She will return to America early in September, since her concert tour starts in Canada soon thereafter.

Neuer Entertains Saint-Saëns.

Camille Saint-Saëns was entertained at dinner last week at the Hotel Biltmore by Berthold Neuer, of the Knabe house. Among the other guests were Leopold Godowsky, Ferruccio Busoni, Dr. Marafioti, etc. Afterwards the host took the party to the "Carmen" benefit for the French Red Cross, at the Metropolitan Opera.

CHICAGO PREPARING FOR NORTH SHORE FESTIVAL.

Mendelssohn's "Elijah" and Elgar's "Dream of Gerontius" Among the Choral Works to Be Sung
—Dates of Festival Are May 24, 25, 27 and 29—Mme. Schumann-Heink
Welcomed Back to Chicago at a Benefit Concert Given for
the German Theatre—Current Mention and Notes.

Chicago, Ill., May 22, 1915.

The seventh annual festival of the Chicago North Shore Festival Association will be given at the Northwestern University gymnasium May 24, 25, 27 and 29. The choral works to be given will include Mendelssohn's "Elijah" and "The Dream of Gerontius," by Elgar. The children's chorus will repeat the "Walrus and the Carpenter," which was given at the 1912 festival. Two excerpts from Borodin's opera, "Prince Igor," will also be included. The artists engaged as soloists are Frieda Hempel, Florence Hinkle, Mildred Potter, Margaret Keyes, Sophie Braslau, Pasquale Amato, Evan Williams, Clarence Whitehill, Paul Althouse and Henri Scott.

MCCORMACK'S CONCERT CANCELED.

John McCormack's second recital of the season, which was to have been given on Sunday afternoon, May 16, was canceled on account of throat trouble.

SCHUMANN-HEINK SINGS AT BENEFIT.

Mme. Schumann-Heink's name on the program for the benefit of the German Theatre drew a capacity audience to the Powers Theatre last Tuesday afternoon, May 18. This was Mme. Schumann-Heink's first appearance here in many months, her usual Chicago recital being prevented by illness earlier in the season. The great contralto sang two songs by Carl Loewe, Wagner's "Träume," "Heimweh" by Wolf, Strauss' "Traum durch die Dämmerung,"



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and Schubert's "Die Allmacht." The program also enlisted the services of Leon Sametini, violinist, and three actors. The affair was pronounced a huge success, and it was reported that the proceeds amounted to over \$1,000.

MACBURNIEY STUDIOS CLUB.

Mr. and Mrs. Thomas N. MacBurniey acted as hosts for the MacBurniey Studios Club in lieu of their customary dinner-musical for the May meeting on May 13. The club, which is made up of some seventy-five members, is quite an efficient and useful asset. The meetings are held once a month, with a supper, followed by a musicale, making up the evening's festivities. This month the program was furnished by Elsa Fern MacBurniey, Arthur E. Westbrook, Walter A. Diederich, Lon P. Payne, William G. Hay, Worth Faulkner and Ethel Geistweit Benedict. The accompanists were John Doane, Grace Grove and Mrs. William G. Hay. The affair was pronounced a success, and those who were present enjoyed a most pleasant evening.

EDWARD CLARKE'S ACTIVITIES.

A program of unusual merit was rendered at the American Conservatory of Music last Saturday evening (May 15) by advanced and professional pupils of Edward Clarke. There was an abundance of talent shown and the recital had a professional air about it. No doubt Mr. Clarke, being before the public so constantly himself, realizes the necessity of other things that go to hinder or help a singer besides vocal production. The singers sang with poise and confidence and excellent interpretation. If any voices were to receive special mention it would be those of Miss Mayne, who has an organ possessing quality, range and volume; William Breach, Miss DeFreest and Miss Greenleaf, who all have voices of good quality and knowledge of how to use them.

Edward Clarke appeared in a concert Tuesday evening, May 18, in Indianapolis, Ind., under the direction of Percival Owen, organist of the First Baptist Church of that city.

MABEL SHARP HERDIEN SENDS GREETINGS.

From Oberlin, Ohio, comes greetings from Mabel Sharp Herdien, who sang the "Children's Crusade" with the Chicago Symphony Orchestra on May 18.

BATON CLUB.

The last meeting of the year of the Baton Club was held Monday, May 17, in the Women's Department of the Moody Bible Institute. There was a large attendance. Dinner was served at 6.30, after which the annual election of officers took place. At 8 o'clock the club enjoyed a real treat in the way of a lecture by Philo Otis, his sub-

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ject being "Psalmody and Hymnody." The officers for the coming year are: William Griswold Smith, president; J. Westerdahl, secretary-treasurer, and Samuel B. Garton, chairman of Program Committee.

BUSH CONSERVATORY GIVES BENEFIT.

A benefit concert for the Christ Church Choir was given at Community House, in Elmhurst, Ill., last Thursday evening, May 20. The program was furnished by the Bush Conservatory, Alice Lucille Calvert, soprano; Marietta Livengood, violinist; Lora E. Williams, reader, and Georgie E. Dowell, accompanist, participating.

CAROLYN WILLARD PRESENTS PUPIL.

Carolyn Willard presented her pupil, Geneva Chacey, pianist, in joint recital with Lucille White, soprano, pupil of Maude Fenlon Bollman, at Thurber Hall last Friday evening, May 21. Miss Chacey played Bach's prelude and fugue D major, Lachner's prelude and toccata, Heller's preludes in B minor and D flat major, "The Trout," by Schubert-Heller, Chopin's nocturne, op. 32, No. 1. "Elfe," by Isidore Phillip, and Sinding's vivace, op. 25, No. 7, in all of which she showed the result of careful training.

Miss Willard may well be proud of her capable and talented pupil, whose progress, no doubt, will be watched. From reports at hand, Miss Chacey was most enthusiastically received.

AMERICAN CONSERVATORY CONTESTS.

The annual contest by advanced piano students for playing at the Commencement Concert, June 17, took place last Saturday, at Kimball Hall. A large and interested audience was present and rewarded the various players with liberal applause. The following concertos were played: Liszt A major, Liszt E flat major, Saint-Saëns C minor, MacDowell D minor, Moszkowski, Arensky, Saint-Saëns G minor, Tchaikowsky, Paderewski, the Liszt "Hungarian Fantasia," the "Spanish Rhapsody," Liszt-Busoni, and the Weber-Liszt polacca.

Both the audience and the adjudicators were enthusiastic in praise of the performance. The young contestants played with a degree of technical finish, intelligence and brilliancy that spoke volumes for the work being done at the American Conservatory. The fortunate candidates were Aletta Tenold, Flandreau, S. D.; Cora Anderson, Appleton City, Mo.; Vierlyn Clough, Sioux City, Iowa.

Eric De Lamarier, Howard Wells and Marx Oberndorfer were the adjudicators. The commencement concert and exercises of the American Conservatory will be held at the Auditorium instead of Orchestra Hall.

The public contests of the vocal and violin departments of the American Conservatory are taking place during the present week at Kimball Hall.

The Walton Pyre School of Expression, affiliated with the American Conservatory, will give a public performance of the four-act play, "A Single Man," at Central Music Hall, 24 E. Van Buren street, Tuesday, June 8. This department has experienced a remarkable development through the efficient management of Walton Pyre, its director.

CHARLES W. CLARK'S SUMMER PROGRAMS.

As already announced in the MUSICAL COURIER, Charles W. Clark is to give a series of summer recitals in the Bush Conservatory Recital Hall. The first one is to take place on Saturday afternoon, July 10, when he will be heard in selections by Gretry, Schubert, Kurt Schindler, Rachmaninoff, Hermann, Beale, Lulu Jones Downing and Busch. His program on July 17 will contain numbers by Handel, Leveridge, Schumann, Debussy, Lehmann, Wyman, Huhn and Damrosch. Numbers by Purcell, Brahms, Massenet, Faure and Fairchild will make up the third program on July 24, and the last one on July 31 will include numbers by Henschel, Dunham, Cornelius, Borowski, Duparc.

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BOSTON SYMPHONY ORCHESTRA EN ROUTE TO PANAMA-PACIFIC EXPOSITION.

This interesting photograph was taken on Wednesday, May 12, at Lucin, Utah, where the Boston Symphony Orchestra members were requested to leave their special train long enough to pose for the camera. Lucin is a station on the sandy stretches of Utah and forms the western approach to the famous Ogden-Lucin "cut-off," a straight railway line of trestle and rock fill across Great Salt Lake. This unique section of the Southern Pacific route is 103 miles long. The Boston Symphony Orchestra, 100 strong, made the transcontinental run from the Hub in a few hours under four days, leaving on Sunday afternoon, May 9, arriving in San Francisco Thursday morning, May 13, in time to begin the series of twelve concerts at the Panama-Pacific Exposition on Friday evening, May 14. This photograph was sent to the *Musical Courier*, by Charles A. Ellis, manager of the Boston Symphony Orchestra. Some of those in the picture are (1) Dr. Karl Muck, conductor; (2) Anton Witke, concertmaster; (3) Josef Malkin, cellist.



Widor, Sinding, Bungert, Hollaender, Loewe, Franz, Homer, Hermann and Campbell-Tipton.

CAROLYN WILLARD'S SUMMER SCHOOL.

Carolyn L. Willard will open her third annual summer class on June 22 and it will last until August 14. As heretofore, it will be held at Union City, Mich., on the St. Joe River, and Miss Willard expects a large class all during the eight weeks.

JOINT RECITALS.

Last Sunday afternoon Mrs. John D. Trelease, contralto, and Josephine Rogers, pianist, gave a joint recital at Thurber Hall.

Clayton W. Lunham, tenor, and Robert Louis Barron, violinist, were heard jointly on Wednesday evening, May 19, at the Auditorium Recital Hall.

NOTES.

M. Jennette Loudon, director of the Jennette Loudon Studios, will present Margaret Weiland in a piano recital Sunday afternoon, May 23, at the Fine Arts Assembly Room.

The American Conservatory of Music announces a post graduate recital by William Haeuser and Nannie Strayhorn, pianists, and Velma Streeter, soprano for the afternoon, May 22, in Kimball Hall.

The annual concert given by the Chapek Music School will take place Thursday evening, May 27, at the Auditorium Recital Hall.

The fourth program of the Sunday afternoon concerts of chamber music given by the Society of American Musicians will be given at Fullerton Hall, May 23.

Martin Sings at Indianapolis Festival.

Frederic Martin, bass, appeared as soloist at the recent May festival held at Indianapolis, Ind., under the auspices of the People's Concert Association. His numbers included "I Am a Roamer" (Mendelssohn), "The Wanderer" (Schubert), "Allah" (A. Walter Kramer), and "Pipes of Pan" (Sir Edward Elgar), and after repeatedly bowing his thanks for the enthusiastic applause he was

obliged to sing an encore. The Indianapolis News says of his voice: "Mr. Martin has a pleasing voice of wide range and a clear and even power throughout. His enunciation is a delightful virtue of his art, and it is quite unusual to have such clear, well defined singing. He gave special stress to having the words of his songs presented in a way not only to give pleasure to his hearers, but greater value to his songs." The Indianapolis Star remarked that "his voice is rich in quality with a long range, which makes him an admirable exponent of vocal art."

Stevenson Students Sing.

A very enjoyable recital was given by pupils of Antie Stevenson, Carnegie Chamber Music Hall, May 19. The entire program was admirably rendered, reflecting great credit on Miss Stevenson's teaching, and the Belari method, which she uses. There was a large, friendly audience, and flowers and encores were abundant.

Carl P. Coplin was heard to advantage in songs by Homer, Rogers, and MacDowell's "Beaming Eyes," which he sang as an encore.

Betty Blair sang charmingly two English songs, and for an encore a tiny French song.

Charles Weisbord, baritone, did some very good singing in Tosti's "Donna, vorrei morir." He sang also a song by Cadman, and an encore.

Frederic Dixon, who accompanied the entire program, played a valse and prelude of Chopin. So good was the applause that he added MacDowell's "Hexentanz." His facile technic and delicate feeling made these delightful.

Mae Scheer Gordon, soprano, sang with a great deal of feeling "Pleurez! pleurez mes yeux" from "Le Cid," also "I Breathe Thy Name" (Salter) and an encore. She received lovely flowers.

Eugene Lockhart showed great expression in his singing of "Just You," by Burleigh, and also in "Recompense," by Hammond.

Helen Meseritz soprano, received the big applause of the evening for her singing of the "Shadow Song" from "Dinorah," to which her voice is beautifully suited. Two encores were insisted on, and flowers were presented her.

Saenger Studio Musicale.

On Tuesday afternoon, May 18, the last musicale of the season was given at Oscar Saenger's studios. His artist pupils, Frances Bickford Allen, soprano; Mae Jennings-Flaven, mezzo-soprano, and Robert Harbeson, tenor, participated in an interesting program. Mrs. Allen's soprano voice was well suited to her numbers. Mrs. Flaven, who has done considerable concert and church work, was heard to good advantage. Mr. Harbeson had been singing with the "Lilac Domino" company since its initial performance. Grace Fjordé was the hostess at the tea table.

The following was the program: "When Your Dear Hands" (LaForge), "Lullaby" (Hans Hermann), "I Breathe Thy Name" (Mary Turner Salter), "Sing to Me, Sing" (Homer), Frances Bickford Allen; "Le Rêve de des Grieux" (Massenet), "Mother Machree" (Ball), "Rockin' in de Win'" (Neidlinger), Robert Harbeson; "Mandoline" (Debussy), "J'ai pleuré en rêve" (Hüe), "Floods of Spring" (Rachmaninoff), "Il neige" (Bemberg), "My Star" (Rogers), Mae Jennings-Flaven.

Corinne Wolerstein was the accompanist.

South Dakota Programs.

Under the auspices of the University of South Dakota and the citizens of Vermillion, attractive programs of the Fifth Annual Spring Festival, Dean E. W. Grabill, director, were arranged for May 22, 24 and 25. These programs include Leoncavallo's "Pagliacci," a symphony concert by the Festival Symphony Orchestra, assisted by the chorus, the composers represented being Weber, Schubert, Mendelssohn, Tchaikowsky, Delibes, Kjerulf, Silas and Gounod, and at the third concert Winifred Vannemann, pianist; Albert Lukken, baritone, and the College of Music string quartet assisted the festival chorus and university orchestra in a program of Mozart, Mendelssohn, Beethoven, Rachmaninoff and Brahms numbers.

Musician—"What's the rent of this room, including the use of the piano?"

Landlady—"I can't say offhand. You must play me something first."—London Opinion.

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Continuous Activities of Soder-Hueck Artists.

Ada Soder-Hueck, the distinguished voice trainer and coach, has just received word that her artist pupil, Marie Ellerbrook, contralto, scored at her concert in Helena, Mont., where she sung before a large audience. She had twenty recalls and was obliged to give six encores to satisfy her enthusiastic audience. Local papers emphasize the great warmth and dramatic power of her contralto voice which she handled with ease and facility. Miss Ellerbrook also sang a great deal at Eugene, Ore. She has been on tour since October last and has appeared in over 150 concerts since, traveling through the United States and Canada, and adding laurels to her fame with every concert appearance. She will be busy filling engagements until the latter part of June before returning to New York, where some summer engagements are awaiting her.

Walter Heckman, tenor, another successful singer, has just returned from an extended tour as concert singer, and is now preparing for his summer engagements. He has to fill twenty weeks' Chautauqua bookings, beginning June 17, at Trenton, Mich. Mr. Heckman possesses a tenor voice of fine quality and range which he uses with skill, thrilling his audience when he ends his song with a ringing high C, hence, it is not strange that he is in such a demand.

Eda B. Tepel, who has appeared frequently this season in concert and has grown to be a favorite with her audiences, sang on Wednesday, May 19, at an organ recital, at the Church of the Holy Innocents, Hoboken, N. J., and delighted her hearers with her rendition of Gounod's "Ave Maria," which suited her full lyric soprano voice and made a deep impression on the audience. As an encore she added D'Hardelot's "I Know a Lovely Garden."

Josephine Shepard, the dramatic soprano, appeared recently at a private affair in Bensonhurst, N. J. Her successful recitals at Chickering Hall and Englewood, N. J., this season have won her many friends, her sympathetic

soprano voice and the dramatic intensity of her nature showing to good advantage. Some voices can thrill an audience. Miss Shepard has this rare gift and interests her hearers from beginning to end.

Mme. Soder-Hueck will remain in America during this summer and continue her work because of the insistent demand of her many professional pupils who are desirous of extending their repertoire during vacation. She will divide her teaching time between her Metropolitan Opera House studios, 1425 Broadway, and a summer resort near New York. Beginning June 15, teachers, professionals and students will have access to courses applicable to each. Before entering into the field of vocal training, Mme. Soder-Hueck was a well known contralto of the Vienna Opera, and being a thorough musician, and knowing the opera field and concert conditions here and abroad, she is well fitted to prepare singers and lead them to success. Mme. Soder-Hueck's teaching and especially her coaching of German songs and opera arias have won for her fame and her many artists now before the public are the best recommendation for her work.

NEWARK FESTIVAL DIRECTORS MEET.

Great Enthusiasm Marks Final Meeting of Year—Members Praise Work of Conductor Wiske—Order Letters of Appreciation Sent to Other Workers.

NEARLY \$5,000 PROFIT MADE ON THIS YEAR'S CONCERTS.

Musicians' Club Elects Officers.

Newark, N. J., May 24, 1915.

Last Thursday afternoon, May 20, the board of directors of the Newark Music Festival Association, met at Lauter's, 593 Broad street. It was the most enthusiastic meeting the board has ever held and throughout there were heard only words and comments of the highest praise. The success of the festival, the first Newark has ever held, had stirred them all beyond measure and as a result a large portion of the meeting was devoted to compliments, votes of thanks and expressions of appreciation.

Until the arrival of the president of the association, Frederick Frelinghuysen, the second vice-president, J. H. Huntington, Jr., presided. Following the report of the secretary, Thornton W. Allen, the treasurer, Alfred L. Dennis, was called upon for his statement. Although the receipts for the three concerts were high, totaling in all \$16,341.98, the expenditures exceeded the amount expected, reaching \$12,125.12. This left a profit on the three concerts of \$4,216.86. President Frelinghuysen then took the chair, and the question of engaging C. Mortimer Wiske to conduct the Newark festival next year under a stipulated salary, was then discussed. At Mr. Wiske's suggestion, however, it was decided to allow him to continue again as he did this year, on a guarantee basis.

Marked enthusiasm was noticeable from the moment the members of the board entered the room. A unanimous vote of thanks was tendered Conductor Wiske for all that he has done for Newark in the carrying on of this initial festival, and Secretary Allen was instructed to send to him and to spread upon the minutes of the meeting a written letter of appreciation of all that he has accomplished. President Frelinghuysen moved that a vote of thanks also be extended by the board to Mrs. Wiske for her able assistance, to Secretary Thornton W. Allen, to Treasurer Alfred L. Dennis, to the second vice-president, J. H. Huntington, Jr., and to the members of the advisory board.

Mr. Allen, as secretary of the association, was instructed to write a letter of appreciation and thanks to each of these persons mentioned, and to spread a copy of the letters on the minutes of the meeting of the board. Because of the fact that under these conditions he would have to write a letter to himself, Franklin Conklin, Jr., asked permission of the board to write the letter of appreciation to Mr. Allen.

A motion was also passed authorizing Conductor Wiske to formulate plans for the gigantic Tri-City Festival which is to be held next year. The plans, as presented at the meeting Thursday, although they have not been definitely determined upon, call for five concerts in Newark next year. Three evening performances will be given in addition to two matinees. One of the nights will be an "American Composers' Night," when the composers themselves will be invited to be present and to conduct their own works. It was also decided in connection with this concert to offer three prizes amounting to \$1,000 in all for the best American compositions submitted—\$500 for the best, \$300 for the second best, and \$200 for the third one selected. The winners will be invited to conduct their own compositions. This contest is to be open to compos-

ers of the entire country and an announcement of the contest will be published in detail within the next few weeks. The prize composition will be produced at the Jersey City and Paterson festivals as well as in Newark.

It is planned to open Newark's 250th anniversary celebration next spring with the festival. One of the matinees will be an orchestral concert and one a soloists' concert. One of the evening concerts is to be made a popular concert for which it is proposed to organize a school children's chorus of some 5,000 or 6,000 voices, the orchestra on this occasion being composed of from 100 to 200 members of the various high school orchestras. Louise Westwood, supervisor of music in the Newark public schools, will conduct the school children's chorus.

On the final night of the Newark festival the Jersey City and the Paterson festival choruses will unite with Newark, singing as one body. It is expected that when these three choral bodies are combined the number of voices will total about 3,000, undoubtedly the largest mixed chorus in the world. If present plans mature the festival will open Newark's 250th anniversary celebration, and both in size and artistic merit promises to be the greatest music festival in this country at least with the largest chorus, the biggest orchestra ever brought together at an affair of this kind, and with a brilliant array of world renowned soloists, such as has seldom, if ever, appeared on the same program.

On the last night of the Paterson and Jersey City festivals the Newark chorus will go to those two cities, combining with the other choral bodies for the festivals there. Conductor C. Mortimer Wiske will direct all three festivals.

At the meeting Thursday, Charles Grant Shaffer and Thornton W. Allen were appointed a committee of two, which will represent Newark at a meeting to be held in this city next month, at which Jersey City and Paterson will be represented and plans for the Tri-City Festival discussed. Fred S. Cowperthwait and John R. Morris will represent Paterson.

On June 3, a meeting of Jersey City business men is to be held in that city when a Jersey City Music Festival Association will be organized, and officers and a board of directors elected. At this time a Jersey City delegation will also be appointed to meet the Newark and Paterson representatives.

MUSICIANS' CLUB HOLDS ELECTION.

Thornton W. Allen, the organizer and secretary of the Newark Music Festival, and also responsible for the organization of the Newark Musicians' Club, at a meeting of the board of governors of the Newark Musicians' Club, held at the studio of Alexander Berne, 847 Broad street, last Saturday night, was elected the society's new president, succeeding Alexander Berne.

When the members of the board assembled there was never an intimation of a change in the present list of officers, all of whom are eligible for reelection for another year. However, when the ballots were counted, there was a majority in Mr. Allen's favor. This incident started a "landslide," and instead of the old officers being chosen, as was expected, an entire new set was placed in office. It was the most surprising yet interesting meeting in the history of the club.

The new officers selected for the coming year are as follows: Thornton W. Allen, president, succeeding Alexander Berne; Katherine Eyman, vice-president, succeeding Mildred S. Allen; Frank C. Mindnich, treasurer, succeeding Sidney A. Baldwin; Herbert Sachs-Hirsch, recording secretary, succeeding Ethel Cecilia Smith, and Mildred S. Allen, the new corresponding secretary.

The recent adoption of a new set of bylaws made necessary several new committees and did away with several old ones. The new committees are made up as follows: Membership—Alexander Berne, Katherine Eyman, Frank Mindnich; house—Ethel C. Smith, Robert Griesenbeck, Sidney A. Baldwin; program—Robert Griesenbeck, Edwin Wickenhoefer, Ethel C. Smith; finance—Harry Biggin, Sidney A. Baldwin; reception committee—John Campbell (chairman), Irvin Randolph, Diana Cobb, Mrs. E. F. Baumann, Mrs. George Kirwan, George Kirwan, Cecilia Joachim, Florence Scott, Mrs. Harry Biggin.

Under the new regime the entire business of the club is placed in the power of the board of governors. This board, which was appointed two weeks ago by the club at large, is made up of the following: Thornton W. Allen, Katherine Eyman, Frank Mindnich, Sidney A. Baldwin, Alexander Berne, Mildred S. Allen, Herbert Sachs-Hirsch, Robert Griesenbeck, Ethel C. Smith, John Campbell, Harry Biggin and Edwin Wickenhoefer.

The Newark Musicians' Club is just a year old, but it has accomplished during this short time results almost un-

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believable. It would be difficult to enumerate all the various schemes which the club has undertaken to carry out and the inestimable good that it has already attained. Probably the most important of all, however, was the bringing together into one body the musicians of the city, a plan which has been tried before, but without success. Then one must not forget the recent music festival, the largest of its kind in the entire country, which was made possible only through the efforts of some of the members of the club. The municipal pipe organ project, which was launched this winter at a meeting of the Musicians' Club, also promises to be a big achievement for the local members. Already \$325 has been added to the fund and several private subscriptions have been promised. Next fall several concerts are to be given for the benefit of the organ fund, and before the spring it is expected several thousand dollars will be realized.

To the former officers of the club, and to a large extent its first president, Mr. Berne, is due much of the credit for the remarkable progress the club has made during the first year of its history. There were handicaps, many of them, and numerous difficulties which had to be overcome, but the society has overridden every obstacle, and the guiding hand of its former president has been noticeably felt.

The club has now started upon a new year, and even greater achievements are possible. However, it is only by concerted action, by the members joining hands and all working together, that the best results can be obtained.

The Musicians' Club has made its start—a wonderful beginning—but the future has in store for its members still greater things. This coming year promises numberless opportunities for this organization to prove of value to the city of Newark. It is truly a civic society with high ideals and ambitions. It is for the city of Newark that the members are working, and their efforts, it is certain, are not to pass by unrewarded.

The writer asks, on behalf of the club, this opportunity of expressing to the retiring officers and members of committees the deep appreciation of the club members for the splendid work these leaders have accomplished while in office. It is to be hoped that they will continue to lend the same advice and service as in the past, and which is so necessary if the club is to achieve its high aims and purposes.

The writer also wishes to thank publicly the board of governors and the members of the club for this great honor which they have bestowed upon him. The club shall not be sorry for its selection if time and energy mean anything toward the complete success of this new but now permanent organization.

NOTES.

Conductor and Mrs. C. Mortimer Wiske, Mr. and Mrs. J. Albert Riker, Thornton W. Allen and John R. Morris, secretary of the Paterson Music Festival Association, will sail tomorrow afternoon, via the Old Dominion Line, for Old Point Comfort, Va. It is expected that Norfolk, Richmond, Lynchburg, Baltimore and Washington will be visited before the party returns to New York.

Marion T. Marsh Pleases New York Audience.

The charming young American harpist, Marion T. Marsh, delighted a fair sized audience on Friday evening, May 21, at a concert given by the People's Music League of the People's Institute in Public School No. 27, New York. Miss Marsh, who gave an artistic rendition of Offenbach's "Barcarolle" and Mendelssohn's "Spring Song," displayed fine phrasing and beauty of interpretation, and received much applause. This young artist is gaining in popularity, which is evidenced by the many return engagements she received during the past season.

Kathryn Platt Gunn, a talented young violinist, played Wieniawski's polonaise with great brilliancy. She possesses much technic, a pure and sweet tone and reliable intonation. "Meditation," from "Thais," played by Miss Marsh and Miss Gunn, brought forth much applause and an insistent demand for an encore, Schubert's "Ave Maria."

The other participating artists were Myrta Gilkinson, soprano, who sang five songs, and Edna White, who contributed a fantasia for trumpet by Smith.

Florence McMillan, accompanist, aided materially the success of this concert.

Bowes Studio Notes.

The twenty-ninth and final Tuesday afternoon studio musicale of this season was held May 25. Much interest has been shown, as the singing of Mr. Bowes and his class of pupils has demonstrated sincere progress. Ten pupils in all have been presented by Mr. Bowes this season. These musicales are to be resumed in the fall.

Ruth Cunningham sang in Boston last week, giving a recital at the home of Mrs. Kidder, Commonwealth avenue.

Grace Bowden, pianist, assisted Miss Cunningham. Miss Cunningham is engaged also for the Hagerstown, Md., festival, June 3.

Mr. Bowes and Miss Cunningham will go to Lake Chautauqua for the month of July, being especially engaged to sing the "The Messiah," "Samson," and "In a Persian Garden."

Mr. Bowes goes to Saratoga June 18, to sing the role of the "King" in Verdi's "Aida."

Mr. Bowes has commenced his work in the quartet choir at Rutgers Presbyterian Church, Broadway and Seventy-third street, New York.

From the Griffith Studio.

Yeatman Griffith, whose first New York season has been exceedingly satisfactory, will hold summer classes in his New York studio.

Pauline Dornan, prima donna coloratura of the Carlo



YEATMAN GRIFFITH.

Rosa Opera Company, is expected in New York early in June.

Florence Macbeth will spend the summer with her teacher preparing her next season's repertoire.

Witek-Malkin Trio.

Anton Witek, violinist, concertmaster of the Boston Symphony Orchestra; Mrs. Witek, pianist, and Joseph Malkin, cellist of the same orchestra, have re-formed their trio, which played in important concerts in Berlin when all three artists lived there. They will be heard in America next season in leading concerts, and it is to be noted that this is not a new organization. A dozen years ago they collaborated in conspicuously successful appearances in Europe, the following press notices being from England:

Mr. Malkin possesses a wonderful and powerful modern technic. This was displayed in the rhythmically difficult cadenza in the introduction of Haydn concerto in D major.

His intonation is invariably correct, as he proved it in his playing of the suite by Bach (unaccompanied).

His tone in all the register is of surpassing purity and fullness of sound.—London Times.

The Witek-Malkin Trio has acquired a perfection of ensemble that could scarcely be surpassed. The unanimity of feeling, the subtle gradations of tonal force and the sympathy shown with the spirit of the music interpreted were as remarkable as delightful. Ample scope for the exercise of these qualities was provided in Dvorak's trio in F minor, op. 65, and the warmth of color and depth of expression in the treatment of this distinctly national work, combined with the spirited attack of strenuous passages, call for unqualified praise. In the slow movement the effect was entrancing, so exquisitely was the sentiment of the music realized.

Subsequently a Haydn trio was rendered with delightful refinement; an enjoyable evening concluded with Smetana's trio.—London Daily Telegraph, January 15, 1905.

That these players are distinguished performers was revealed the other night on their appearance at one of the Leighton house concerts, both individually and together, and on this occasion the same qualities of sincerity of style, brilliance of execution and an excellent ensemble were again shown.—London Times.

Mrs. Morrill to Teach in Boston.

During the months of July and August, Laura E. Morrill, the New York vocal teacher, may be found at the Hotel Puritan, Commonwealth avenue, Boston. Owing to the repeated requests of her many admirers she has

consented, while there, to accept a limited number of pupils.

Riesberg Pupils at Chickering Hall May 29.

It is not generally known that F. W. Riesberg, of the staff of the MUSICAL COURIER, has some talented, studious piano pupils. They will demonstrate their ability at a recital at Chickering Hall (Lord & Taylor's), Saturday, May 29 (11 o'clock), in the following program (which will also be performed the previous evening at the Woman's Institute, Yonkers), and to which the public will be heartily welcomed:

Piano trio, Spanish Dance.....	Hoist
Thelma Hassett, Ruth Gray, Isabelle Cochrane.	
Elegy.....	Nollet
Helen A. Munson (Hastings-on-Hudson).	
Flying Leaves.....	Koelling
Rhythmic Study.....	Gobbaerts
James Rae Clarke.	
Piano duet, Triumphal March.....	Gobbaerts
Lavinia Sinaly, Marcella Riesberg.	
Love Song.....	Frey
Wedding Day.....	Grieg
Dorothy Andrews.	
Chromatic Waltz.....	Godard
Ethel J. Hall.	
Rhapsody, G minor.....	Brahms
Avis L. McClean (New York).	
By the Brook.....	Schütt
Concert Study.....	MacDowell
Helen C. Corwin (Yonkers).	
Fairy Revels.....	Liszt
Polonaise.....	MacDowell
Florence A. Gwynne (Brooklyn).	
Polonaise in E flat.....	Chopin
Avis L. McClean.	
(Orchestral part on second piano, Mr. Riesberg.)	

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ANNE ARKADIJ RETURNS TO NATIVE LAND AND WILL TOUR IN FALL.

Gifted American Singer Has Spent Nine Years in Europe Studying with Best Masters—Lieder Constitutes Her Specialty, Although Many English and American Compositions Will Figure on Her Programs.

Earnestness and a sincere desire to be ever advancing toward the highest ideals of art seem to be the keynote of Anne Arkadij's character. After nine years spent in Europe, this American singer—for she is an American in spite of her name—has returned to her native land with the desire that her singing may please her countrymen. Miss Arkadij will make a tour of this country in the fall, giving concerts made up in the main of Lieder, which is her specialty, although she is heard to equal advantage in other song forms. During this tour she also intends to sing a great deal of the best music by English and Amer-

ican composers, and indeed it is rumored that she will introduce some songs by a talented composer now comparatively unknown.

In speaking of Lieder, it might be well to say that Miss Arkadij studied Brahms with Emil Paur, and is thus excellently equipped to interpret the songs of the great composer.

With the exception of one or two private engagements Anne Arkadij has spent the entire time since her return last fall from abroad in conscientious study in preparation for her appearance in concert. "You see," she declared naively, "I wanted to rub off all traces of the opera and polish up my voice to a fine point such as is necessary in concert work." For it must be known that during her years in Europe Miss Arkadij appeared in opera, singing contralto roles, and that now, through diligent study and thorough application to her work, she is a dramatic soprano with a range of over three octaves, throughout which her tones are remarkably pure and rich.

Reedey's Mirror of St. Louis, in speaking of a private concert given there by Anne Arkadij during the winter, said: "It is difficult to speak of her singing in anything but superlative terms. She is artistic, sympathetic, versatile and dramatic. Her voice, of almost unlimited range and power, has all the force and ringing head tones of the dramatic sopranos, combined with the warmth and richness of the contralto. In addition to her superb voice, Anne Arkadij has a wonderful gift of winning her audience with her first song, holding them with her individual art until the last note has been sung." And the St. Louis Globe-Democrat was equally enthusiastic, declaring that "her natural contralto, at the instance of very noble and approved good masters, was properly placed when she began to study the Wagnerian soprano roles, with the result that now the singer has complete control of the high voice, to which her training as a contralto imparts a singularly effective timbre." And the same paper also states "the artist's rigorous opera training was apparent from the circumstance that she concluded her liberal program without as much as a suggestion of voice fatigue." It is to be hoped that the artist will pardon these quotations, for, unlike many singers, she wishes the American musical public to hear her sing and then form its own opinion unbiased by reports of her various successes (and she has had plenty of them) abroad. "I want to sing for the American public and have them do the criticising," she declared, "for I have faith in the fairness of their judgment."

During the summer Anne Arkadij intends to rest. She has taken an attractive little home down on Cape Cod, Mass., with an orchard, a copse and the ocean to screen her from the world of care, and there she is going to live a hermit life for a while.

The music lovers of this country may look forward to a treat when this artist's concert tour begins in the fall.

Reuben Davies Enthusiastically Received.

Reuben Davies, the young American concert pianist, aroused great enthusiasm at the closing concert of the musical course in Hiawatha, Kansas, on Monday evening,

dini; concert etude, op. 36, MacDowell, and concert etude, (F minor), Liszt.

The Hiawatha Daily World, of May 11, 1915, speaks as follows of Mr. Davies' performance:

"Reuben Davies aroused great enthusiasm over the Chopin sonata. Mere comment on his playing would not do him justice. Those who heard him last night realize that he undoubtedly ranks among the foremost pianists of America."

TOPEKA'S SPRING MUSIC FESTIVAL PROVED TO BE A GREAT SUCCESS.

Minneapolis Symphony Orchestra and Competent Soloists Are Features of Two Day Event—Chorus Sings Verdi's "Manzoni Requiem" in Fine Style.

Topeka, Kan., May 17, 1915.
The Spring Musical Festival, which has just been held, proved a big success. It was the greatest event of its kind ever held in this city. The festival lasted two days and was held on April 26-7, at the Auditorium, which was comfortably filled at each performance. The building seats 3,500.

The program consisted of two concerts by the Minneapolis Symphony Orchestra, and the singing of "The Manzoni Requiem" by a chorus of 250 voices from the Topeka Musical Art Society, under whose auspices the festival was held. The singing of this Verdi masterpiece aroused much enthusiasm among the audience, which was representative of the musical culture of this section of the state. The patrons of the festival, comprising 100 of the leading men and women of Topeka, occupied boxes directly in front of the stage at each performance. The solo parts of the "Requiem" were sung by the soloists of the Minneapolis Symphony Orchestra, Marie Sundelius, soprano; Albert Lindquest, tenor; Alma Beck, contralto, and Marion Green, baritone. All were most cordially received, Miss Sundelius particularly winning high praise. Hers is one of the best soprano voices Topeka has heard.

The orchestra's concerts, under the direction of its famous conductor, Emil Oberhoffer, were greatly enjoyed, Mr. Oberhoffer being given an ovation.

The success of the festival was due largely to the hard work of Horace Whitehouse, Dean of Fine Arts at Washburn College, who organized, trained and directed the chorus. He is a young musician of ability and experience and his training of the chorus was highly complimented by Conductor Oberhoffer, who declared that the chorus' singing in the "Requiem" was almost as good as any choral work he had met in his tours. Mr. Whitehouse came to Topeka from Boston four years ago and his patient, untiring efforts to build up a strong musical culture here are meeting with success. Last December he gave Topekans a big surprise when he produced "The Messiah" with a chorus of 150 local voices. It was so well sung and created such enthusiasm that it was decided to perpetuate the chorus by organizing it into the Topeka Musical Art Society.

Clarice Balas to Appear in Concert.

Clarice Balas, the young American pianist, who recently returned from Europe, where she studied with Leschetizky for three years, will begin a season of concert engagements early in November under the direction of B. J. Reilly.

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REUBEN DAVIES.

May 10. On this occasion, Mr. Davies played a program which gave him ample opportunity to display his versatility. His selections were: Sonata, op. 35, Chopin; second mazurka, Lachaume; minuet, Seaboeck; rhapsodie, Koelling; ballade in F, Debussy; valse caprice, Scott; marche, Pol-

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Aline van Barentzen, Pianist—Some European and American Press Comments.

The gifted young American pianist, Aline van Barentzen, has received flattering comments wherever she appeared. Following is a list of European and American press notices:

Aline van Barentzen showed by her execution of Grieg's A minor concerto that she is an exceedingly talented and sympathetic artist. Her playing in regard to technic showed that she has been through a splendid schooling and is stamped with a healthy and genuine musical feeling. Her touch is almost masculine in its strength. The hearty applause was well deserved and was followed by an extra number.—Vortland, Copenhagen, August 1, 1914.

Miss van Barentzen plays with great temperament. She also has necessary strength for dynamic effects as well as the amount of technic for all difficulties and finesse to bring out the poetical sentiment in the rendering of the pieces. After each number she was warmly applauded, especially the Chopin number, which was received with great acclamation.—Magyarország, Budapest, April 9, 1914.

An uncommonly capable pianist is Aline van Barentzen, who made her first appearance in England at the Aeolian Hall yesterday afternoon. The performance was not only crisp and well graduated, it was also intelligent, and it showed that the skill to express temperament was qualified by a discretion sufficient to prevent ostentation or exuberance. Miss van Barentzen made an even greater hit in the Paganini variations of Brahms. Her style is unusually broad and virile, but though she can work up with ease to climaxes of remarkable power and sonority, she does not allow her energy to become monotonous.—Daily Telegraph, London, June 24, 1913.

Aline van Barentzen, who has studied with Herr von Dohnanyi, made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technic large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ fantasia and fugue in G minor, and Beethoven's "Eroica" and Brahms' Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technic and a delightful touch.—London Times, June, 1913.

It is seldom that so favorable an impression is made on a first appearance as that created by Aline van Barentzen, a youthful pianist at Aeolian Hall yesterday afternoon. There is no branch of her art with which Miss van Barentzen is not on terms of the utmost familiarity. She appears to revel in technical difficulties and to overcome them with the confident ease of maturity. Her range of expression is wide and always musicianly, and her intellectual outlook is abnormally developed. Her playing of Bach-Liszt G minor organ fantasia and fugue was remarkably strong and at the same time in perfect accordance with the traditional idea; the fugue, in particular, being given with a broad dignity and a sufficient clear emphasis on each recurrence of the subject to make it an unusually strong and vivid interpretation. Beethoven's "Eroica" variations and Schumann's "Papillons" were treated with faultless execution.—The Standard, London, England, June 24, 1913.

The unexpectedly delightful feature of the popular concert in the Metropolitan Opera House was the playing of the Grieg piano concerto by a youthful artist, Aline van Barentzen, an American girl, of whom it is said that she carried off a first prize at the Paris Conservatoire some three or four years ago. She is an unaffected child in appearance and bearing, and seemed utterly unconscious of the feat which she was accomplishing in playing the concerto without an appreciable slip of memory and with a crisp, rhythmical incisiveness that many a seasoned virtuoso might envy her.—New York Tribune, January 20, 1913. (Advertisement.)

Harriet McConnell Charms Hartford Audience.

Harriet McConnell, the young American contralto, and member of the well established McConnell Vocal Trio of New York, appeared at the Hartford Saengerbund concert in Hartford, Conn., on Thursday evening, May 13. Miss McConnell, who possesses a contralto voice of rare beauty and resonance, sang two groups charmingly, receiving much well deserved applause and many recalls. Her first group consisted of three German songs, "Die Krähe," Schubert; "Widmung," Schumann; and "Frühlingszeit," Becker, while the second group comprised English songs, "I Shall Awake" and "A Nocturne," by A. W. Kramer, as well as "Sacrifice," by Emil Breitenfeld.

Following are a few press comments on Miss McConnell's performance:

"Miss Harriet McConnell, of New York, was the principal soloist and sang first a group in German, and on her second appearance a group in English. Miss McConnell is a contralto of rich and powerful voice, and her singing won encores. Especially pleasing was the familiar "Frühlingszeit," by Rheinhold Becker. Miss McConnell was accompanied at the piano by her sister, Minnie M. McConnell."—Hartford Daily Times, Friday, May 14, 1915.

"Miss McConnell was loudly applauded."—Hartford Daily Courant, Friday, May 14, 1915.

Ornstein Augments Futurist Music.

In view of the deep impression created last season by the unprecedentedly revolutionary works of Leo Ornstein, new compositions of his are bound to be received with interest. Several such are to be published shortly by Carl Fischer, which house lately completed negotiations with the composer to bring out his most recent effort, a sonata for violin and piano. It is Ornstein's op. 31 and contains four movements. In many respects it surpasses his previous works in audacity. It is to be performed in several leading music centers next winter. Other publications will in-

clude a set of nine piano pieces, op. 7, and two songs, "Mother o' Mine" and "There Was a Jolly Miller."

Adriano Ariani Recitals.

The tenth of a series of fifteen piano recitals being given by Adriano Ariani, took place on Friday afternoon, May 21, at Memorial Hall, Brooklyn, on which occasion Mr. Ariani played an unusually interesting Bach program, consisting of suite in E minor; "Italian" concerto; sonata in D minor; theme with variations from the Art of Fugue; "Passo all' Italiana" for klavcimbal and wind instruments, and prelude and fugue (for organ) in A minor. The last two works have been transcribed by the concert giver.

On Monday afternoon, May 24, Mr. Ariani will play the following Brahms program: "Phantasien," op. 116; varia-

tions on a theme of Paganini, op. 35; three intermezzi, op. 117, E flat major, B flat minor and C sharp minor.

Meta Reddish Sings at Hotel Gotham.

Meta Reddish gave an "Evening of Song" in the ballroom of the Hotel Gotham, New York, Monday evening, May 3. Vernon d'Arnalle, baritone, assisted.

This young American soprano has only recently returned to this country from distinguished successes at the Costanzi Opera, Rome; San Carlo Opera, Naples; Politeama Fiorentino, Florence; Grand Opera, Lyons; Teatro Liceo, Barcelona, and from an extensive tournee of the leading cities of South America.

This concert was given at the request of a large number of leading New York musicians and music lovers.

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Co-Editor, Garcia's "Hints on Singing"; Author, New English Version of "Carmen"; Translator, Metzler's Mastersongs, "Lieder in English."

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CONCERT DIRECTION M. H. HANSON
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BARONESS SIGNE VON RAPPE **SOPRANO**

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"A voice of great range and brilliance."
—Minneapolis Tribune, June 9, 1914

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**VIOLIN MAKER FINDS
METROPOLITAN LIFE DISTRACTING.**

Knute Reindahl Moves Atelier from Chicago Skyscraper to Bungalow in Primeval Forest on Banks of Lake Monona, Wisconsin.

The number of situations known to be incompatible with the artistic temperament is legion. The domestic relations courts hear abundant testimony to the fact that artists of all varieties find the clatter of household dishes jangling to the nerves. The maternal admonition—"beware of artists!"—is one of the comic-journalists' pet themes.

With the increase in population in and about metropolitan centers and the consequent multiplicity of "L" roads, the jangle of which is quite sufficient to raise the dead; the myriads of squawking automobile horns; the tintinnabulations of steel-tired carts and carriages rattling over the stones of the streets—these and other distractions combine to make metropolitan life and the pursuit of the arts and muses incompatible to some natures.

For years the atelier of Knute Reindahl, America's internationally acclaimed violin maker, has been located on one of the upper floors of the Athenaeum Building, Chicago.

Street noises are not quite so numerous in the vicinity of the Athenaeum Building as they are in many other Chicago streets, for the Athenaeum Building has always been a studio building rather than an office structure *per se*.

Mound Park, Wisconsin.

For years Mr. Reindahl has spent his summers in a cottage at Mound Park, Wisconsin, occasionally substituting a tour of Europe—especially when in search of fine old pine or spruce or maple—but five summers out of six found him at Mound Park.

Mound Park derives its name from the mounds or mound-shaped tumuli which abound in the region. A primitive race lived here so long ago that even tradition gives no account of them. The American Indian knows not of these Mound Dwellers. But they lived here—and they exercised great taste in selection of terrain for living purposes.

The ground is high, the climate equable, the soil fertile and well drained, and above all else, lakes innumerable dot the landscape. "The Killarney of America" some Celt has called it, and with abundant reason, for Killarney's far-famed lakes never reflected more stately trees or gorgeous sunsets than Lake Monona and her sister lakes in Wisconsin.

The picture herewith shown gives a glimpse of Knute Reindahl's newly-built bungalow, nestling among the trees on a promontory overlooking Lake Monona.

The electric lines for which the Middle West is fa-

mous pass within two hundred feet of the bungalow, making the trip to Madison, Wisconsin, in fast time, and from Madison, Wisconsin, fast steam trains over several railroads give rapid connection with the East, West and South.

The Atelier Behind the Bungalow.

A wing of the bungalow has been especially fitted up to serve as Mr. Reindahl's atelier. There is an electrically-heated glue pot that would make Antonio Stradivarius turn green with envy; there are several large show cases for fine old and new violins for unseemly atmospheric conditions. There are specially fitted-up closets and niches for the accommodation of all the ingredients of varnishes; racks for the storage of finished and unfinished work; timber rack, two fine work benches, and all the other paraphernalia and tools that the violin maker uses in giving to mute woods the grace of line and the charm of vibration called tone.

Carvings for Decorations.

Mr. Reindahl is internationally known as a carver in woods. Not infrequently has he executed a life-size figure, a bust, head, allegorical study or a tableau from real life, cut entirely from the solid block. And here in his atelier are specimen pieces that would delight the eye of the connoisseur, ornate panels, moldings, figures, etc., carved true to life and polished to perfection. Much of Mr. Reindahl's work of earlier days now graces private Pullman cars on all the railroads of America and Europe; many a fashionable house in the Middle West boasts of a balustrade figure done by Knute Reindahl. So his atelier breathes an atmosphere quite in keeping with the work to be done there. Besides, there are autographed photographs of nearly every famous violin virtuoso of the last two generations—nearly all of whom have purchased violins of Mr. Reindahl at some time or other.

The Little Reindahls.

Five girls ranging in age from ten to twenty, constitute, with Mr. and Mrs. Reindahl, the Reindahl family, and the youngsters, several of whom are already preparing to enter upon artistic studies, are all highly elated at leaving the "windy" city for the Lake Region of Wisconsin.

Mail and Express Connections Excellent.

Daily mail and express deliveries will keep Mr. Reindahl in touch with his clientele. Any person who so de-



KNUTE REINDAHL'S BUNGALOW AT MADISON, WIS.

sires can have one, two, or even three Reindahl violins sent for inspection, and may take a week or more to test them, Mr. Reindahl expecting no payment until the violins have proven their exceptional merit. Usually, however, Mr. Reindahl has orders booked ahead that make it highly advisable for persons intending to purchase a Reindahl violin to give notice of such intention considerably in advance of their requiring the instrument. It is not at all unusual for a dozen customers to be on Mr. Reindahl's waiting list. Then, at other times, one may write him just when he has an instrument or two awaiting call.

Violin making is even more of a "high art" than is painting, according to Mr. Reindahl, and the employment of help—human or mechanical—is unthinkable. The fine violin is a master work in every sense and every single part of it must be produced by the master workman personally.

Hence, "market conditions" play no part in the calculations of the violin maker. He cannot make above a certain few instruments each year, and no matter how great the demand, the supply is always limited to the number the maker can conscientiously make in the time at his disposal.

Indeed, it is largely to eliminate the two hours or more of time spent by Mr. Reindahl daily traveling from his home to his atelier in Chicago that led Mr. Reindahl to contemplate removing to Lake Monona's shores. Here no travel by "L" or subway or surface car—either one of which during the morning or evening rush hour would rattle the artistic inclinations out of a Michel Angelo and set up in their stead all the grouch of a Fury—is necessary, as the atelier and home occupy the same plot of ground.

Monona Drive—R. F. D. 3—Madison, Wis.

All mail and express shipments for Mr. Reindahl should be addressed as above, and may be so addressed with the assurance that promptness greater than heretofore and even more thorough and painstaking workmanship than was possible amid the distractions of the "windy" city, will be the portion of those whom the future brings into relation with Mr. Reindahl.

Albert A. White the Subject of a Study in "Black and White."

The accompanying "Study in Black and White" of Albert A. White was painted by Gerald Leake, one of England's most popular illustrators.

Mr. White and Mr. Leake became friends on the voyage from England to America last March. Mr. Leake was coming to this side of the water to try his "luck," and Mr. White was returning from study in Europe. They chanced to be seated at the same table on shipboard. Mr. Leake has a keen eye for character study, and he thought he perceived in Mr. White a good subject for an example of his art.

Unlike many of those who go to Europe for study, Mr. White had spent more than fifteen years in this country as a student, teacher and singer. His work in the West is well known as a teacher, and promoter of concerts. He has conducted choral societies and choirs which have led him to be associated with the best artists. Nordica, Sembrich, Bispham, Hamlin, de Gogorza, Kreisler, Charles W. Clark, Wm. A. Willett, Arthur Middleton, and many others have been his soloists at the concerts he has given.

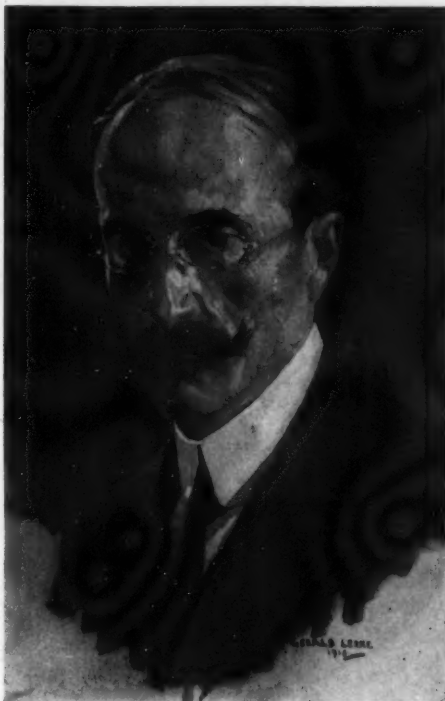
Also unlike some of his contemporaries Mr. White prefers to let the public be the judge of his voice and its merits. His teachers—both here and in Europe—have pronounced it good, however, and the experience already mentioned should well equip to sing from an interpretative standpoint. The voice is a bass-baritone, which puts the bass parts of the oratorios within his reach, as well as those usually sung by the baritones.

In England he was fortunate enough to do some work with Sir Charles Santley and his assistant, J. Mewburn Leven, both being pupils of the famous Garcia. Sir Charles was for many years a pupil of the old Italian master Nava. Sir Charles Santley can still sing exceptionally well, although past eighty. Nothing could speak more for his "method."

Next season Mr. White will be available for recital and oratorio engagements. He will open the season by an appearance in the Fine Arts Theatre, Chicago, in joint recital with Mme. Harriet Foster, on October 24, and will make several appearances with that well known artist throughout the Central West.

In recital work, Mr. White does not believe in singing all foreign songs in English, but rather choosing those that have suitable translations in English, and using our own language where he is not requested to sing them with the original texts. He is prepared to sing in German, French and Italian when it is desired. While not wishing to be known as a "character singer," he believes in giving all who might come to one of his concerts something worth coming for; so his program will always have some of the best Irish, Scotch and English folksongs, with the brogue or dialect of the locality which gave us the song. Scotch

and Irish songs so sung are quite usual, but the English dialects have been neglected by most of the singers of their folk lore. The stay in England afforded him excellent chances to grow familiar with them, as well as to secure some of the old songs that are now out of publication. He has many that are gems musically, and will be embellished by the use of the dialect as it would be sung by a "native"—as near as a good imitator can sing them so.



ALBERT A. WHITE.
(Painting by Gerald Leake.)

The joint recitals with Mrs. Foster and Mr. White's services as a recital and oratorio singer will be in charge of Ernest L. Briggs, of the Briggs Musical Bureau, Steinway Hall Building, Chicago, Ill.

Sixteen von Ende School of Music Concerts.

The von Ende School of Music, New York, will give a series of sixteen concerts within a period of one month, these affairs taking place at school headquarters, at Chickering Hall, Wanamaker Auditorium, etc. Invitations have been issued for the headquarters affairs as follows:

THE VON ENDE SCHOOL OF MUSIC
Requests the Honor of Your Company
Thursday evening, May 27—Advanced students of Albert Ross Parsons.
Thursday evening, June 3—Song recital, pupils of Adrienne Remenyl.
Saturday afternoon, June 5—Young students' recital (3 o'clock).
Friday evening, June 11—Students' recital.
Friday evening, June 18—Song recital, Ottilie Schilling, soprano.
Eight-Thirty O'Clock.
Admit Two. 44 West 85th Street, New York City.

American Institute of Applied Music Recital.

Kate S. Chittenden, dean of the American Institute of Applied Music, New York, has issued the following invitation:

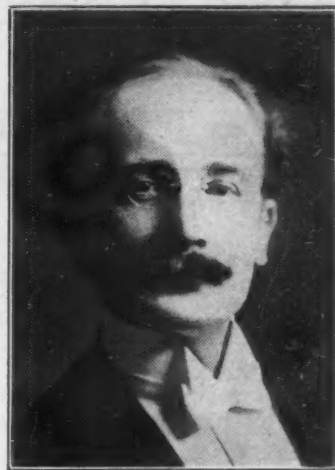
The President, Dean and Faculty
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AMERICAN INSTITUTE OF APPLIED MUSIC
212 West Fifty-ninth Street
Ask the honor of your presence at a
RECITAL
To be given
Friday, May the Twenty-eighth, 1915
At a quarter past eight
CHAMBER MUSIC HALL
Carnegie Hall, 57th St. and 7th Avenue
Admit bearer and friends

Providence de Luxe Series.

For its 1915-1916 De Luxe Concert Series, Providence, R. I., has engaged among others the following artists of world wide renown: Ernestine Schumann-Heink (contralto), October 22; Samuel Gardner (violinist), November 5; the Flonzaley Quartet, December 3; Marie Sundelius (soprano), December 31; Evan Williams (tenor), January 14; Havrah Hubbard (opera talks), February 4.

These concerts are to be held in the Elks' Auditorium, Friday afternoons at three o'clock.

College Day will be observed on December 31 and February 4 will be known as Club Day.



EMIL OBERHOFFER

Conductor of the Minneapolis Symphony Orchestra writes as follows
of the

Mason & Hamlin PIANOS:

Gentlemen—

It is vastly more that you have done than merely a march of commercial and successful progress, as I see it; it is an inspiration at all times to see anyone remain steadfast to their search after the ideal, and in your case it is peculiarly interesting since, as it seems to me, you have been signally successful in your achievements.

As in music, history shows that now and then a composer has come upon the scene who by his greatness has burst through the traditions and laws according to which his forerunners have worked, and creates new laws for himself, so it seems to me the Mason & Hamlin Piano has created a new standard of piano tone of the very highest musical quality, and I congratulate not only you but the musical world on the existence of your superb instruments.

(Signed)

EMIL OBERHOFFER

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Hegedus—What's in a Name?

What curious prank of Dame Fate could it have been to decide on the spur of the moment that the boy who was to bear the name of Hegedus should eventually grow into an eminent violinist?

To the average American music lover, the name Hegedus will be but another addition to the long list of impossible foreign names. And yet in this name is found an exception to many foreign names which carry no further interest than the difficulties encountered in an attempt to pronounce them correctly.

Hegedus in the Hungarian language is the equivalent of violinist in English.

It could be considered as a mere coincident perhaps in any other case but that of Mr. Hegedus. In this instance fate seemed to have a purpose, her will apparently reigns supreme whatever her purpose may be.

In a country where violin playing seems to be one of the indispensable accomplishments of about sixty per cent. of the population, it would not seem strange that the name Hegedus should find root in a certain generation and then spread broadcast over the land.

No, the name Hegedus is not a unique one in the "Land of Fiddlers." And yet, when one mentions the name among musicians or music lovers all the rest of the prolific generation is left in oblivion and but one Hegedus looms up. He is the little chap who started his career in a small city in Hungary, then by sheer force and great talent fought his way to the front ranks of his profession.

Like other musical geniuses of the land, Hegedus also left Hungary, but whenever he returns to his enthusiastic countrymen his, it is said, is the ovation that but few prophets receive in their native land.

It is not the mere name Hegedus that awakens the enthusiasm of the Magyars through their patriotic spirit, nor is it Hegedus' fame in continental music centers that travels ahead of him which evokes similar tributes; the Hungarian music lover sees in him the personification of the word



FERENCZ HEGEDUS.

Hegedus as it were conceived in its highest ideals, with all the soulfulness, temperament and poetry that constitute the essential elements of a Hungarian violinist's art.

It is safe to predict that before the close of next season, the American music lover will have learned an Hungarian word that will forever remain in his memory not merely

through its definition—violinist, but through its personification in Mr. Hegedus.

Harold Henry Believes in Cultivating Music in Rural Districts.

Harold Henry, the American pianist, recently suggested to various rural school committees a series of concerts to be held in the "little red school houses" of the prairie country. It is the belief of this virtuoso that many excellent artists could be secured for small fees to give concerts during the winter season. When work on the farm is slack, the boys and girls of the agriculturists have little to do at night and the low priced concert would fill a long felt want. Mr. Henry is of the opinion that the piano houses would cooperate in such a plan and furnish instru-



HAROLD HENRY IN WASHINGTON PARK, CHICAGO. HAROLD HENRY WAS IN A MOTOR CAR, NOT IN AN AEROPLANE, WHEN THIS WAS TAKEN.

ments for these occasions without cost. According to Mr. Henry, such concerts would have a two fold use—not only creating a taste for the best in music but also a demand for instruments. He adds that the singing master should be resurrected also, and the old time singing school should be started anew for singing en masse is an excellent way to train the ear, which is a matter of great importance no matter what instrument one wishes to learn.

"You sang off the key!" exclaimed the musical director reproachfully.

"Sir!" replied the young but haughty soprano. "What you mean to say is that your orchestra occasionally failed to harmonize with my voice."—Exchange.

A Sulli Artist-Pupil Recital.

On Tuesday, May 18, Giorgio M. Sulli, the vocal maestro, presented his artist pupil, Gladys Morrison, in recital at his studios, 1425 Broadway, New York. Miss Morrison, who has a lovely soprano voice, which has been well trained under Maestro Sulli's guidance, sang the following numbers: "Lentz," Hildach; "Ich liebe dich," Grieg; "J'ai pleuré en rêve," Hüe; "Where My Caravan Has Rested," Lohr; "The Cuckoo," Lehmann; "Vorrei," Sulli, and four



GLADYS MORRISON, Soprano, pupil of Giorgio M. Sulli.

operatic arias; these were from Charpentier's "Louise," Puccini's "Tosca," Mascagni's "Cavalleria Rusticana" and Verdi's "Don Carlos." Despite so taxing a program Miss Morrison's voice remained throughout a fresh and clear instrument, which she used artistically.

Of special interest on this interesting program was the number "I Can't Forget," for which the lyric was written by Miss Morrison and the music by her teacher. In addition to its being a delightful song, there was the unique event of the poet singing his own poem accompanied by the writer of the music. The audience, which crowded the studios to their capacity, applauded the number enthusiastically. Another number of special interest was also by Mr. Sulli; this was "Vorrei," which Miss Morrison sang in a manner which must have pleased her teacher. She received numerous floral tributes.

Dorothy Root, pianist, assisted Miss Morrison. Little Miss Root, who looks about ten years of age, played "Melodie" for piano (Friml), "Tarantella" (Tilczouka) and "Waltz," by Moszkowski, in a manner which was very creditable indeed for her years.

Maestro Sulli at the piano was an invaluable aid to Miss Morrison, making the evening one to be remembered by those who attended.

Victor Kúzdó to Continue Violin Classes During Summer.

Owing to the dangers of traveling on the high seas, Victor Kúzdó (exponent of Leopold Auer's system of teaching) will not go to Europe for his annual visit to his master. He will continue with his violin classes during the summer months at his New York studio, 560 West End avenue. A large number of professionals from all parts of the country have put in requests for reservation of time. Some of them intended to go to Professor Auer, but the present chaotic conditions prevent their risking the journey.

Kathleen Parlow

GREATEST OF WOMEN VIOLINISTS

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STEINWAY PIANO

Earl Morse Delights in Home Town.

Earl Morse gave a recital last week in Saginaw, Mich., with the assistance of Huldah Voedisch, who acted as accompanist and assisting soloist. The following notices tell of their success:

The Saginaw Courier-Herald of May 13 said: "The many friends of Earl William Morse and the more musical of Saginaw's people were agreeably surprised at the Academy last evening, when that talented young violinist gave a recital of much more than ordinary merit. An enjoyable concert was expected, and it was naturally anticipated that Mr. Morse would have made considerable progress since his last appearance here, excellent as was his work at that time, but few were prepared for so artistic a performance as was given. Mr. Morse has made astonishing improvement. His work in every way last night was more finished and mature. His playing was that of an artist who has found himself. There was confidence in it and there was, too, a deeper seriousness that strengthened and enriched it."

"While principal interest last evening centered in the work of the Saginaw artist he had capable assistance in the 'spring festival,' as the entertainment was termed in the program. Huldah Voedisch contributed very largely to the success of every number on the program, and featured in two of them. She was a sympathetic accompanist for Mr. Morse, she sang two solos, in a charming soprano voice, playing her own accompaniments, and she also played, assisted part of the time by Mr. Morse, for the third artist of the evening, Frank Horatio Parker."

"The big feature of the program was of course Mr. Morse, who was playing before his home people for the first time since he has seriously taken up concert work, and his work proved that he is entitled to rank as well up among violinists. Technically his equipment is good. He has a clear, smooth, rich tone, which was admirably suited to the character of the program, and the difficult passages of the heavier numbers given were rendered with apparent ease. He plays with much feeling and temperamentally is an unusual musician."

"... The accompaniments of Miss Voedisch were unusually good. In addition her two vocal numbers, 'Hindoo Chant,' by Herman Bemberg, and 'For You Alone,' by H. E. Guhl, were excellent, and she was obliged to respond to an encore. Mr. Morse played violin obligatos to these numbers."

The Saginaw Daily News of May 13 said: "Mr. Morse showed by his work that he has not been idle since he appeared before his friends of Saginaw; he has won right to serious consideration as an artist; and he justifies opinions long since formed that he will rank as one of the foremost violinists of his day. In manner and method he is advanced; he takes his work seriously and he plays with discriminating intelligence, developing to the full the marvelous capacity of the violin for expressing music."

"Huldah Voedisch, soprano, gave invaluable assistance to the program, singing solos, playing accompaniments for both violinist and dancer, as well as her own, and in general displaying a musical versatility which was surprising."

Her singing is delightfully done, her voice is sweet, sympathetic, and clear, and her accompaniments were played artistically."

Young Lady Music and Art Students Safeguarded in Big City—The Misses Patterson Home for Young Lady Students an Ideal One.

In the heart of the best residential district in New York, 104th street and West End avenue, one block from Riverside Drive, is located a real home for music and art students, the Misses Patterson Home for Young Lady Music and Art Students. For six years, both summer and winter, girls from all parts of the United States have found there an opportunity to work in a thoroughly musical and artistic atmosphere.

"Is it safe to send my daughter alone to a big city to study art or music?" This is the vital question every



ELIZABETH KELSO PATTERSON AND A FAVORITE PUPIL, IN HER STUDIO.

mother asks herself before sending her daughter away to school. In New York, which is America's greatest productive center in music and art, clubs, philanthropic societies and schools have arisen to safeguard the young student's life. However, the restraint and surveillance found in these schools and clubs often hinder artistic development. To come in contact with accomplished artists is of great advantage to students, and in the Misses Patterson Home are students, professional musicians and teachers. Students are perfectly free to choose their own teachers for piano, violin, and organ, but those needing advice have the benefit of the expert knowledge of Elizabeth Kelso Patterson, the well known singing teacher, whose large connection in this country enables her to be of service, both in the selection of their teachers and later in starting them on their professional career. Musicales frequently held at the Home give the students an opportunity of performing publicly.

Despite the exclusiveness and the splendid advantages afforded, the student's expenses are very moderate and have made this enterprise of the Misses Patterson one of great value, and of marked success. Miss Patterson's

studio is in this home. The accompanying photograph shows her, with a favorite pupil, in her studio.

May 17 six of her pupils took part in a recital at the studio, the program (printed below) showing the quality of the music sung, and giving some idea of the results of Miss Patterson's teaching. Of the singers, four of them have studied with Miss Patterson two years; two have studied with her three and four years respectively. In the audiences were people prominent in the social and musical world.

The program was as follows: Trio, "Ave Maria" (Marchetti), Geraldine Holland, Frankie Holland, Agnes Waters; "Batti batti," from "Don Giovanni" (Mozart), Celestine Drew; "Knowest Thou the Land," from "Mignon" (Thomas), "Mira" (Hahn), Mary Cloise Cook; "Shepherd Thy Demeanor Vary" (Wilson), "Wood Pigeon" (Liza Lehmann), Frankie Holland; "Le san tu" (Massenet), "O bocca Dolorosa" (Gabriele Sibella), "The Lass With the Delicate Air" (Dr. Arne), Estelle Leask; "Good-bye to Summer" (Tosti), "The Pearls Lie in the Sea" (Cadman), "Sunbeams" (Ronalds), Agnes Waters; "Si mes vers avient des ailes" (Hahn), "The Year's at the Spring" (Beach), Celestine Drew; "One Fine Day," from "Madame Butterfly" (Puccini), "Summer" (Chaminade), Geraldine Holland. Accompanist, Katherine Mitchell.

Under Cowen Management.

Irma Seydel, the young American violinist who has won the proud distinction of having appeared as soloist with nearly every orchestra of prominence in this country and Europe, has placed her interests under the managerial guidance of Gertrude F. Cowen.

The sweeping encomiums of Mme. Sundelius' artistic work on tour with the Minneapolis Symphony Orchestra continue unabated, the same sterling impression being made in every new town she visits. No less an authority than H. T. P. of the Boston Transcript likened her voice to that of Emma Eames in her prime. Now comes some enthusiastic press comment of her recent appearance at the Hutchinson, Kansas, Festival, likening her voice to that of the late Mme. Nordica. While these comparisons are very flattering, they fall none the less rather wide of the mark since the timbre of Mme. Sundelius' voice is absolutely unlike any other and unique in its own individual charm.

Mrs. Cowen left New York last Friday on a booking trip which will touch all the larger Western cities en route to San Francisco. She is to return via Texas, New Orleans, and by boat to New York about July 1.

Bourstin Acquires Valuable Violin.

Arkady Bourstin, the Russian violinist, is one of the happiest musicians in the wide world at present, for he is now the proud possessor of the famous "Rosé-Guadagnini" violin, which is valued at \$10,000. This particular violin is said to be the most perfect specimen of the work of Joannes Baptista Guadagnini and is known not only for its mellow tone but its general beauty.

FRANCES NASH *Pianist*

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1915-16 SEASON 1915-16

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MUSICAL DOINGS IN THE GERMAN CITIES.**Lubeck's Orchestra Busy Despite the Call to Arms—Königsberg No Longer Afraid of Russian Invasion, Resumes Musical Activity—Reger Leads His Works in Wiesbaden—Hensel Sings Parsifal in Hannover—Leo Slezak Gives Leipsic Lieder Recital—Bremen Hears Flesch.**German Headquarters of the MUSICAL COURIER,
Jenaerstr. 21, Berlin, W., April 15, 1915.

In the reports of the musical life of Germany that I have sent to the MUSICAL COURIER from time to time during the winter, certain towns have not been mentioned, as for instance Lübeck and Königsberg. I shall begin my report today, therefore, with an account of the musical doings of those cities.

Lubeck.

As an important commercial port on the Baltic with 100,000 inhabitants Lübeck has a remarkable musical activity in times of peace, and even this season, in spite of the many drawbacks, the musical life has been such as to deserve our attention. Lübeck, like every city in Germany of its size, has its Opera and its symphony orchestra. It also boasts of seven concert halls, the largest of which seats 1,500 persons, while two others have a seating capacity of 1,000 persons each. The town also possesses ten choral societies, three mixed and seven male choruses.

The Lübeck Opera possesses in Stanislaus Fuchs a director who, as actor and regisseur, has had large stage experience. The principal conductor, Ernst Praetorius, formerly of the Breslau Stadttheatre, is an energetic and temperamental leader. The repertoire this winter included "Aida," "The Flying Dutchman," "The Magic Flute," "Euryanthe," "Versiegelt" and other standard works, as well as one novelty, Paul Graener's "Don Juan's Last Adventure." Graener's opera interested the public particularly, because the librettist, Otto Anthes, lives in Lübeck. A report of the work itself was sent to the MUSICAL COURIER at the time of the Leipsic premiere. The novelty met with a friendly reception in Lübeck.

The Lübeck Symphony Orchestra, known as the "Orchester des Vereins der Musikfreunde," numbers fifty-two men and is an excellent body of musicians. It is the same orchestra that plays in the operatic performances. Notwithstanding the inroads made among the personnel by the call to arms, the regular series of symphony concerts was given as usual, for suitable substitutes were found. There are also several other orchestras in Lübeck, as the Stadtkapelle, with D. Sulanke as conductor; the Vereinskapelle, D. Brenner, conductor, and Jacob's Concert Orchestra, but all these are of minor importance.

The Orchestra of Music Friends possesses a very capable conductor in Wilhelm Furtwängler, who not only is a good leader but also a musician of large knowledge and an admirable pianist. He himself was active as a soloist this season, having played the piano part in Beethoven's triple concerto for piano, violin and cello and in Bach's A minor concerto for flute, violin and piano. The Lübeck programs were made up entirely of the classics this winter, although Bruckner's E flat symphony and Strauss' "Tod und Verklärung" received a hearing. The concertmaster of the orchestra, Jany Szanto, a Hungarian, not only is a very fine leader of the strings, but also a soloist of a superior order, as was demonstrated by his performance of the Brahms concerto.

Königsberg.

Last autumn it looked as if Königsberg would have no musical season, so ominously did the great Russian invasion cloud loom up, but Königsberg had not counted with a Von Hindenburg, who was comparatively an unknown man when the war began. But after the first great battle of the Masurian Lakes, Königsberg no longer feared an invasion, and Polyhymnia soon assumed her rights in this city, although in a much more modest way than in times of peace. Ordinarily Königsberg, which numbers a quarter of a million souls, is very active musically. The principal local symphony orchestra was wellnigh obliterated by the call of the Fatherland, but Max Brode succeeded in doing the apparently impossible, creating a new orchestra, which gave a series of symphony concerts during the winter that compared very favorably with the best that the city has hitherto heard. Eddy Braun, our American violinist, was the soloist of one of these concerts, scoring an emphatic success with the Brahms concerto. Arthur Schnabel also made a strong impression with the Beethoven E flat concerto. The programs of these concerts have been strictly classical, and with the "Eroica" symphony Brode attained the climax of the season. But with Handel's concerto grosso in G minor, Beethoven's B flat major symphony, the "Leonore" overture, No. 3, and other standard works, the new orchestra also acquitted itself very creditably.

Brode has conducted during the winter also several choral performances. His chorus, known as the "Singakademie," is one of the best provincial mixed bodies of singers in Germany.

There were also successful performances of other singing societies, notably that of the Musikalische Akademie under Rudolf Siegel, and the Philharmonic Choir under Arthur Altmann. Another American artist, Arthur van Eweyk, the well known baritone, was heard in Königsberg this winter, having appeared as soloist with the Singakademie under Brode.

Königsberg has an excellent chamber music organization in the Becker Quartet, which, however, reduced its activity to only two evenings this winter. A great success was scored by the Bohemian Quartet. Among various soloists from Berlin, who sang and played with success in Königsberg, were Conrad Ansoerge, Hertha Dehmow, Paul Goldschmidt, Jeannette Grumbacher and Georg Walter.

Strange to say, operetta has flourished in Königsberg this winter as never before. The Luise Theatre, where the performances have been given, has been crowded at each performance with an amusement loving public that listened with joy to the well known strains of Strauss, Millocker and Offenbach. The Königsberg Stadttheatre, a provincial Opera of excellent repute, was forced to close its doors at the beginning of the season, chiefly because the members of its personnel were taken away by the country's call. The theatre and also the Stadthalle and other concert halls have temporarily been turned into hospitals for wounded soldiers.

Wiesbaden.

At the fifth subscription concert of the Kurhaus Orchestra three novelties by Max Reger were introduced to the Wiesbaden public under the personal leadership of the composer. These were entitled "An die Hoffnung," a work for contralto solo and orchestra, op. 124, "Variations and Fugue" on a theme by Mozart, op. 134, and "Eine Vaterlandische Ouvertüre." Of these the Mozart variations found the most favor with the Wiesbaden public, and the skillful polyphony of the variations and the sprightly humor of the fugue were much praised by the critics, although they also greatly admired the bold counterpoint of the overture. Emmy Leisner, of the Berlin Royal Opera, sang the contralto solo in "An die Hoffnung," instantaneously winning her audience with her beautiful warm, soulful tones. As a conductor Reger made a somewhat mild impression. The sixth subscription concert of the series brought a Wagner program consisting of the Vorspiel to "Götterdämmerung," also the scene between Siegfried and Brünhilde, "Siegfried's Rhine-journey," "Isolde's Liebestod," and the closing scene of "Siegfried." Mme. Leffler-Burckhardt, the well known Wagnerian soprano, and Egnar Forschhammer, tenor, were the soloists. The orchestra under Schuricht played with great fire.

The symphony concerts of the Wiesbaden Royal Opera under Franz Mannstaedt have been well attended throughout the season. The programs have been classical, Beethoven predominating. Goldmark's "Ländliche Hochzeit" symphony was revived with fair success, without, however, arousing any enthusiasm.

The concerts of the Verein der Künstler und Kunstfreund have enjoyed generous patronage during the winter. The sixth evening of the series served to introduce to

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Wiesbaden two new soloists—Mary Mora von Goetz, soprano, of Berlin, who received a royal welcome, and Enrico Mainardi, the youthful Italian cello virtuoso, who also was loudly acclaimed. Conductor Mannstaedt, who is a pianist of no mean order, played with Mainardi, Brahms' E minor sonata. The cellist was heard also in Bach's C major suite for unaccompanied cello.

Hannover.

Max Bruch's "Lied von der Glocke," one of the most successful choral compositions ever written, was given by the Hannover Musik-Akademie under Joseph Frischen on February 24 at the last concert of this organization, making a profound impression. The choral numbers were sung by this admirable body of singers, 400 in number, with wonderful verve and precision, and the magnificent new organ of the Stadthalle with its 125 registers greatly added to the imposing impression. The Musik-Akademie is one of the best mixed choruses in Germany, and its singing under Frischen always is inspiring. But its work was particularly effective in this beautiful Bruch composition.

The Hannover Opera has had a remarkably successful season thus far, all things considered. The repertoire has been varied, the intendant Baron von Puttkammer happily not having considered it necessary to restrict the season entirely to German operas. "Carmen" has been one of the favorites, notwithstanding the war, and Meyerbeer's "Huguenots," which the Hannover public looked upon as quite French, was nevertheless enthusiastically received. "Parsifal" has been given several times with Heinrich Hensel in the title role. Offenbach's "Les Contes de Hoffmann" also has had a successful revival, and Flotow's "Martha" after a long pause was restaged. The repertoire included also works by those two great moderns Strauss and Puccini. On the whole the operatic season of Hannover differed very little from those in times of peace.

The symphony concerts of the Hannover Royal Orchestra under Carl Gille, like the concerts of practically all of the larger orchestras in Germany, have been characterized by the lack of novelties on the programs. The public this season demands the classics. An occasional Richard Strauss work received a hearing at the hands of Gille, as "Till Eulenspiegel" and the "Kriegsmarsch," but Beethoven, Brahms, Schumann and the other ancient ones dominated the situation. Of interest was the revival of Hermann Goetz's F major symphony, an interesting and pleasing work well deserving of an occasional hearing.

Another series of concerts was given by the Gesellschaft der Musikfreunde, and at one of these the chorus of the Berlin Cathedral under Hugo Ruedel sang, making a very fine impression.

Leipzig.

The program of the eighteenth Gewandhaus concert under Arthur Nikisch brought a couple of novelties—the one entitled "Hymne an die Aufgehende Sonne," by Richard Mandl, and the other called "Gesänge des Saidjah" for baritone and orchestra by Eugen Lindner. The Mandl hymn was written some years ago and interests one more for the broad lines, on which it is laid out, and the skillful mixing of the tone colors in the orchestra, than for its thematic contents. The Lindner novelty, although well written for voice and cleverly instrumented, lacks originality and made little impression. Bruckner's "Romantic" symphony, which was on the same program, was given a magnificent reading by Nikisch and his men, a reading that practically effaced the impression made by the two novelties.

Max Reger's "Symphonic Prelude to a Drama" was the principal orchestral number of the nineteenth Gewandhaus Concert, but its great length proved wearisome to most of the listeners, and the wonderful polyphonic skill failed to compensate for the lack of pregnant and original ideas. The soloist was Carreno, who was heard in successful performances of the Grieg concerto and Liszt's "Hungarian Fantasy." Weber's "Oberon" overture in an inimitable reading by Nikisch proved to be the most enjoyable number on the program.

Among the soloists heard in concerts in Leipzig during the past few weeks, special mention must be made of Ignaz Friedman, who scored a great triumph with a Chopin program, and of Leo Slezak, who with his singing of lieder

by Strauss, Wolf, Loewe and Hans Herrmann roused his public to a high pitch of enthusiasm.

Max Bruch's oratorio "Gustav Adolf" was sung by the Leipsic Singakademie under the leadership of Gustav Wohlgenuth. This beautiful choral composition, which had not been heard in Leipsic for a long time, had an enthusiastic reception. No other living composer writes so beautiful and so effectful compositions for large bodies of singers, as does Max Bruch.

At the last concert of the Riedel Verein under Richard Wetz some interesting choral compositions by Scheidt, Schütz, and Schein were sung. The Leipsic Opera has not had a very successful season. Verdi's "Rigoletto" was recently revived with fair success, as was also Goetz's "Taming of the Shrew."

Bremen.

All of the Beethoven symphonies have been performed this winter by the Bremen Philharmonic Orchestra under Ernst Wendel, and further the "Coriolan" and "Leonoren" overtures, and the violin concerto, which received a magnificent performance at the hands of Carl Flesch. The programs of these concerts also included among other things Brahms' symphony No. 2, the "Meistersinger" overture, "Isolden's Liebestod," Liszt's "Les Préludes," Smetana's symphonic poem "Vysehrad," Richard Strauss' "Tod und Verklärung," the music to "Midsummer Night's Dream," by Mendelssohn, and Brahms' four numbers for female choir, accompanied by two horns and harp.

A great success was scored by the chamber music organization of the Royal Orchestra of Berlin, an organization consisting of wind instruments only. Their playing of Beethoven's beautiful quintet in E flat, op. 16, and of two modern works, a suite entitled "Aus Littauen" by Max Laurischkus, and Ludwig Thuille's sextet, op. 6, were listened to with great interest.

The Bremen Opera has had a satisfactory season, special Wagner and Mozart cycles having aroused particular interest. The numerous vocal, piano, and violin recitals by artists of repute have been well attended.

ARTHUR M. ABELL.

The Maigille Demonstration.

At the Helene Maigille American School of Bel Canto, New York, the first annual recital was held on Tuesday afternoon, May 18. Six of Mme. Maigille's pupils, showing the various stages of development, were heard. Without exception they showed splendid pedagogical results, one or two of them having studied less than a year, but singing nevertheless with confidence and ability.

Beatrice Wanger, mezzo-contralto, contributed four songs by Franz, "Widmung," "Es Hat Die Rose Sich Beklagt," "Aus Meinen Grossen Schmerzen," and "Bitte." Her voice is of agreeable quality and she is musical. Under the further skillful guidance of Mme. Maigille, the pupil should accomplish much. Greta Stoeckle displayed a voice of lyric soprano timbre which she used to good advantage in two songs by Marion Bauer, Dvorak's "Als die Alte Mutter," and Cadman's "From the Land of the Sky Blue Water."

In the serenade by Tosti and a waltz song by Schleifarth, Lavinia Barrett, mezzo-soprano, used her interpretative powers well, and this feature of her work was also remarked in Gilbert's "Evening Song" and MacDowell's "Thy Beaming Eyes," which formed her second group.

Mrs. Barrett has a most unusual pianissimo which she employs with excellent effect.

Isabelle D. Carter, mezzo-soprano, sang two compositions by Schubert, and Coombs' "Across the Dee," these being well within her range and affording her excellent opportunity for the exhibition of her vocal attainments.

Corinne Schwartz' use of her warm mezzo-contralto voice reflected credit upon Mme. Maigille's splendid teaching, in Cadman's "At Dawning," Salter's "Roses Bloom in My Garden," Bemberg's "Soupir," and Nevin's "Mon desir."

Dorothy Maynard, whose recent striking success at the Nashua, N. H., Spring Festival placed her prominently before the musical public, sang the familiar "One Fine Day" (Puccini), "Si Mes Fleurs avaient des Yeux" (Massenet), "Chere Nuit" (Bachelet), "Allah" (Kramer), "The Danza" (Chadwick), and "June" (Mrs. Beach). In addition to a charming personality, Miss Maynard possesses a soprano voice of unusual beauty, which her training enables her to employ with emphatically artistic results.

After a few well chosen remarks by Mme. Maigille concerning the school, its aims and purposes, the large audience dispersed, every one apparently delighted with the success of the first annual concert and convinced from the demonstrations made that the Maigille method is one which, as its sponsor claims, produces results that speak (or sing) for themselves.

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LARGE SUNDAY SCHOOL CHORUS HEARD IN CONCERT AT MINNEAPOLIS.

First Annual May Festival of Hennepin County Sunday School Association Is a Success—Northwestern Conservatory Notes.

Minneapolis, Minn., May 16, 1915.

One of the leading musical events of the waning season which foreshadows the future music of this city, was the first annual May Festival concert given at the Auditorium on May 14, by a chorus of 500 voices under the auspices of the Hennepin County Sunday School Association. These feminine voices were drawn from the 240 Sunday schools of the county, the number of singers from each institution being in proportion to the number of Sunday school pupils in each school. There was an executive committee of nineteen men, program, finance, chorus, platform and advertising committees. A proportionate number of tickets were sold in advance to each Sunday school, the price of admission ranging from fifty cents to one dollar. Thus a full house was assured far in advance of the concert. The city was divided into four sections and initial rehearsals were held, but there were only five general rehearsals. One hundred and sixty leading women of the various schools acted as patronesses and over a hundred men allowed their names to be used as guarantors. The object of the Hennepin County Sunday School Association is to prepare teachers for good work in the various Sunday schools, to hold conferences and conventions, to organize or help organize Sunday schools all over the State, to aid in the cause of temperance, etc.

The success of the musical enterprise far surpassed the fondest dreams of any one of those who were interested. The whole program was of a character such as to defy criticism. Many of the singers were girls still in public school, and careful training given under the supervision of T. P. Giddings helped much to bring about a fine quality of tone. The three magnificent hymns that opened the program were: "When Morning Gilds the Sky," by Barnby; "A Mighty Fortress Is Our God," by Luther, and "Jerusalem, the Golden," by Le Jeune, arranged by Rhys-Herbert (of Minneapolis).

The great enthusiasm that was aroused by this fine chorus work did not abate when Margeret MacPhail, pianist, and William MacPhail, violinist, appeared and played the Schubert-Wilhelmj "Ave Maria," and Dientz "Spinning Song," but rather grew until they received an ovation long to be remembered.

The Andrew Presbyterian Quartet of men's voices sang two Robert Burns songs, set to music by Rhys-Herbert, in a finished and satisfactory manner.

Of special note was the next group of songs by the chorus—Brahms' "Lullaby," arranged for female voices by O. B. Brown; "Spring Song" from Saint-Saëns' "Samson and Delilah," and Grieg's "The Northman." The attack was good and the chorus followed the baton of the director, Cornell M. Keeler, in splendid fashion. Great credit is due Mr. Keeler for the painstaking manner in which he has so unselfishly given of his time and talent to make this festival a success. No festival would have taken place except for the efforts of just such a man as Mr. Keeler. The other chorus numbers were "Angela Mia," by Gordon; "Onward, Christian Soldiers," by Henry F. Fuller; "Red Bird," by H. W. Fairbank; "O Beautiful for the Spacious Skies," by H. A. Ward, arranged by Rhys-Herbert, and "Loyal and True," by Fairbank. The whole program closed with the "Star Spangled Banner." Mr. MacPhail contributed another violin solo, "Czardas," by Hubay, and Arthur Francis Williams sang two tenor solos. Edwina Wainman acted as accompanist at all of the rehearsals, but played the big organ at the final performance, her musicianship aiding much to make the perfect whole, and Mrs. J. C. Landry, pianist, also came in for her share of the glory. No more proficient musicians could have been chosen to help at this great concert.

So Minneapolis can turn over one more leaf of ad-

vancement in music and it seems safe to predict that we will have annual May festivals henceforth.

NORTHWESTERN CONSERVATORY NOTES.

The most important event of the coming week will be the two performances to be given at the Woman's Club, on Saturday afternoon and evening, "The Cricket on the Hearth," by Dickens, and "Sunset," by Jerome K. Jerome, under the direction of John Seaman Garns, head of the Expression School. The members of the cast will be students of the Dramatic Department, who compose the Northwestern Repertory Players. Unusual success is predicted for both performances. These two plays mark the beginning of the commencement programs for the graduating classes. The second one is on the evening of May 24, when Elmer Anderson, piano pupil of Miss Westvig, will give a program, assisted by Carl Nelson, of the Dramatic and Expression Departments.

At the regular student hour on Wednesday afternoon, the following pupils appeared on the program: Garda Carlson, Stella Scarvie, pupils of Miss Daugherty; Vienna Larson, pupil of Miss Westvig; Esther Peterroins, and Alice Carter, pupils of Mr. Fullerton; Grace Everett, Roy Schwieger, Harriet Gogle, pupils of Mr. Krieger; Minnie Bush, pupil of Mr. Beck.

On the evening of May 19, pupils of Harriet Gogle will be presented in a piano recital, assisted by the Conservatory Trio. The following names appear on the program: Lillian Rose, Anita Max, Beatrice Holmes, Mabel Sibley, Sadie Jensen and Edna Furlong.

By request, the Saturday Faculty Recital was in the form of a symposium, subjects being used which are of interest to young teachers: Mr. Garns, "Personality versus Method"; Miss Daugherty, "Cause and Effect in the Art World"; Mr. Beck, "What the Public Wants in a Musician"; Miss Holbrook, extras.

Many of the Conservatory seniors took part in the May fete held at Stanley Hall on Friday afternoon. The program began with the procession of white gowned girls from both schools, and after the crowning of the May

Queen, there was the winding of the May Pole, beautiful dances representing the seasons, flowers, etc., and a reception by Miss Evers for her guests.

The Conservatory Extension Department reports the following: Carl Nelson, of the Expression Class, read Wednesday evening at the Danish Methodist Church, and Friday at the Swedish Methodist Church, St. Paul. Ethel Alexander, instructor of the Piano Department, played a group of numbers Friday evening at the First United Brethren Church. Lowell Holmes, of the Expression Department, gave a short talk and toast at the annual banquet of the Olivet Baptist Christian Endeavor Society on Wednesday.

Josephine Retz-Garns, associate professor of the Expression Department, is coaching the Stanley College girls in Browning's "Pied Piper" to be produced in the form of a pageant as a College Day celebration, on the lawn of Stanley Hall, May 25.

Leona Putney, graduate of the Expression School, is coaching the eighth grade students of Stanley Hall in "The Magic Chest" to be given June 5.

On June 7, the Stanley Senior class will give a play, which is being coached by Mrs. Garns. More definite announcement of it will be made later.

The Northwestern Trio, of which Vivian Fisher, 1914 graduate of the Piano Department, is pianist, will play the incidental music at the May fete at Stanley Hall. Louise Goffe, pupil of Mr. Krieger, will play for the dances.

The annual bulletin of the commencement events will come from the press this week. It commemorates the thirty-first annual commencement of the conservatory, and includes full programs of the forty or more plays, concerts, recitals, which are to be given by members of the graduating class and other advanced pupils during the commencement weeks, May 22 to June 15. The bulletin also includes a list of the graduates, and a brief outline of the courses covered by each. While only the work of the adult students is listed in the bulletin, the junior students of the school are also giving a series of programs to mark the closing of their regular year's work. RUTH ANDERSON.

Fanning for the Biennial.

Cecil Fanning, the eminent baritone, is to contribute two groups of American songs during the Ninth Biennial Festival and Congress of American Music at Los Angeles, Cal. Mr. Fanning with accompanist Turpin will appear on the evening of June 30 at Trinity Auditorium in Los Angeles, Cal., in conjunction with a well known soprano and Claude Gotthelf, pianist, who presents Cadman's new sonata in A major for the first time. Mr. Fanning was sojourning on the Pacific Coast.

Following are the numbers chosen for the occasion by the baritone: "Out of the Rolling Ocean" (Walt Whitman), by Marshall Kernochan; "Aedh Wishes His Beloved Were Dead" (Yeats), by Clyde van Nuys Fogel; "The Lute Player's House" (Bard of Dimbovitza), by Winthrop Rogers; "The Last Leaf" (Holmes), by Sidney Homer; "It Was a Lover and His Lass" (Shakespeare), by Frederic Ayres; "I Had a Dove" (adapted from Keats), by Carl Busch; "Mammy's Song" (written for Mr. Fanning), by Harriet Ware, and "A Knighthood Song" (Laura Rountree Smith), by C. W. Cadman. In some instances the composers will accompany the songs.

Walter Spry to Play at Federation Convention.

Walter Spry will give a recital at the National Federation of Musical Clubs' convention on June 30, at Los Angeles, Cal. The program will include as piano solos: Finale from the "Grande Sonate Russe," by Felix Borowski; "Variations on Balkan Themes," op. 60, by Mrs. H. H. A. Beach; "Romance from Love's Episodes," op. 75 (dedicated to Mr. Spry), by Louis Victor Saar; "The Valley of White Poppies," from "Moods," op. 9, by Noble Kreider; intermezzo scherzando, op. 6, by Walter Spry, and the polonaise in E minor, by MacDowell. Mr. Spry also will present the quartet for piano and strings by George Colburn, having the assistance of leading men from the Los Angeles Symphony Orchestra.



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Claude Warford presented five of his advanced students in an interesting program at Chickering Hall, May 15. The musicale opened with Loehr's duet, "Rose of My Heart," sung by Margaret Meyer, soprano, and J. Arthur Campbell, tenor. Carl Rupprecht, baritone, one of the best known of the Warford students, then sang two French songs by Bemberg and Weckerlin, and two German songs by Brahms and Reger. In a group containing "One Fine Day" from "Madame Butterfly," Handel's "O, Sleep, Why Dost Thou Leave Me" and Gilbert's "Minuet la Phyllis," Miss Meyer gave much pleasure. Mr. Campbell followed with Verdi's "La donna e mobile," Oley Speaks' "Sylvia" and Ball's "Mother Machree," all of which he sang with good tone and fine style.

Edna Peard displayed a pure contralto voice in a group of songs by Homer, Lieurance and Rogers, and Edna Wolverton, soprano, received abundant proof of the enjoyment her singing afforded by prolonged applause after each number of her group, the aria from "La Tosca," Ronald's "Down in the Forest," and Thayer's "My Laddie."

Miss Wolverton and Mr. Rupprecht closed the program with Goetze's "Calm as the Night," before which, however, the latter sang four songs with such fine art and beautiful tone as to demand a rousing encore. These songs were Kramer's "A Lover's Litaney," "The World in June," Warford's "The Voice" (the composer being forced to rise and share the applause with the singer) and Whiting's "Fuzzy Wuzzy." Mr. Warford played the accompaniments with unusual sympathy.

FIFTH ZIEGLER LECTURE RECITAL.

Mme. Ziegler gave her fifth lecture-recital on "The Truth About the Voice," at Chickering Hall, May 14, the special subject for consideration being "Opera." A portion of her talk appears further on. Rebecca Dubbs Whitehill sang the aria from "Mignon" with expressive voice. Linnie Love has made very great improvement; her bright voice, high B and perfect trill were displayed in the "Jewel Song" from "Faust." Isa Macguire, of charming appearance, with expressive face and features, sang the aria from "Martha." Both young women had to sing encores. Later they united in the duet from "Lakme."

The excerpt from the talk on opera follows: "Opera, being a combination of music and drama, has held the highest place in public esteem from its very infancy. This is natural, as it lends itself to gorgeous display of talent and scenic effects and it employs every known art. By the singing student opera is generally considered the highest goal to reach and the greatest achievement in the singing art. To a girl with a beautiful voice and a feeling of strength in the voice it all seems so easy. To herself it seems as if she is particularly adapted for grand opera or light opera. She drinks in every air that she thinks is suitable for her voice, generally begins to study the most difficult one first, sees nothing much in Mozart's music, and as for the other parts of the opera, the recitative, the acting, it really all seems very easy.

"But the student is mistaken. The airs almost learn themselves, they are heard time and again, so that they really dwell in the subconsciousness of the student, while the accuracy, promptitude and bringing over to the audience the less effective parts are immensely difficult. Formerly this part was taken care of by the speaking voice, and the singer was obliged to learn to speak well. Originally indeed the Greek plays translated into Italian were spoken in a chanting way and the music was only in the instruments and the choruses.

"In our period the speaking voice is not used as such in grand opera, and the articulation is either sadly neglected or mechanically exaggerated to the extent of shutting out perfect co-ordination of word and tone. This should be the first and main study, however, but is generally only begun after the singer finds that it must be done in order to make the voice true and effective. There is much unnecessary waste of time in hasty arriving at effectiveness. The effect is studied carefully, and jumped at regardless of the harm done."

MASSELL ARTIST PUPILS SING.

Singers from J. Massell's studio, assisted by Helen Heineman, united in a song recital and the last act of "Il Trovatore" at Chickering Hall, May 13. Those who appeared were Margaret Horton, Paul Domack, Mrs. L. De Forest, Miss F. Goldsmid, J. Heims and S. Ravich. It was a very brilliant affair. The artist-pupils who sang "Il Trovatore" might well have appeared on any modern operatic stage. In conjunction with the operetta, "The Egyptian Princess," and the last act of "Faust," "Il Trovatore" will be repeated, all three with costumes, scenery, and orchestra in a Broadway theatre some time in June.

DAMBANN PUPILS SUCCESSFUL.

Among the pupils of Emma A. Dambmann, contralto and teacher, Rosalynde Snedeker has made excellent strides in her career. Her ability as an operatic singer was recognized in her participation with her teacher in the duet from "Aida," "Neath the Chances of War," at Hotel Marseilles, May 3. She has a beautiful, soulful soprano voice, which she uses with dramatic expression and intelligence.

Mrs. C. Hofer, soprano, has been heard frequently this winter, and special mention was made in the regular Sunday bulletin of the Madison Square Presbyterian Church, May 2, regarding her beautiful voice and consecrated singing, at an affair held at the church house.

Angellena Cappellano, who presented the exquisite hand-made beaded bag to Mme. Dambmann at the concert of the Southland Society, May 3, gave an appropriate address which was enjoyed by the large audience.

These three artists will be heard next winter in their own recitals.

NICHOLS TOUR AND NOTICE.

John W. Nichols, tenor, and Mrs. Nichols, pianist and accompanist, returned last week from their trip through the West and Southwest. They had varied experiences on this extended journey; one of them was to arrange for a special train for a trip of fifteen miles in order to keep their engagement. Emporia, Kan., they could not reach at all on account of the Texas floods.

Mr. Nichols is the solo tenor at Calvary M. E. Church, East Orange, N. J., other members of the choir being Marie Kaiser, Mabel Beddoe and Mr. Bowles. Mr. Nichols has had a successful season, notwithstanding the financial depression throughout the country, and this is no doubt due to the fact that he is "making good" as one of America's foremost tenors.

On his third appearance in Chicago this season, at the recent Mendelssohn Club concert, one of the musical critics said:

Mr. Nichols' great success, however, was scored in "The Banks of Allan Water" (Horn) in which his work was exquisite. John McCormack at his prime could equal Mr. Nichols in this, but never could he excel him. Mr. Nichols showed in this simple song such utter clarity of tone and such beauty of sentiment as to place it in

a class by itself. The audience gave proof of entire enjoyment of Mr. Nichols' work, and his acceptance as a Chicago favorite is now an accomplished fact.

Mr. Nichols has also had two previous appearances this season with the Chicago Apollo Club.

BOICE PUPILS SING.

Madge Pockman-Van Zanten and Blanche Grimstead sang in the dainty operetta, "The Japanese Girl," at Metuchen, N. J., April 30. A local paper says "Mrs. Van Zanten sang with exceptional charm, and was indeed the star of the operetta." Jessie Rowe-Lockitt was the contralto soloist in the Bay Ridge performance of "The Rose Maiden" last week. Mrs. Lockitt made the hit of the performance, her stately bearing, and handsome appearance going well with her beautiful singing. Mrs. Boice has removed her studios to the Coronet, 57 West Fifty-eighth street, where she will have better facilities for musicales, etc. Both Mrs. Boice and Miss Boice will remain in the city to teach a number who desire to study this summer.

SENTA LEWING-STIEFEL COMPOSES.

Senta Lewing-Stiefel, the young daughter of Adele Lewing, began to compose when but eight years of age, her first effort being a little song for which she also wrote the words. Of course, she is under the musical guidance of her mother, who holds the very sensible view that a general education should come first. She is a good linguist, speaking German like a native.

HANS MERX IN WAR SONGS.

Hans Merx, Lieder singer, recently returned from serving his country, Germany, in various sections of France, is likely to be in demand, owing to his program of war songs, old and new. Many of the most eminent living and dead composers of Germany have written such songs, beginning with Von Weber a hundred years ago. After his experiences at the front, Mr. Merx should be able to sing these songs with unusual interpretation.

NEUHAUS SOIREE MUSICALE.

May 27, 8.15 p. m., at the Waldorf-Astoria Hotel, Marie Cross Newhaus will give her annual soiree musicale with a brilliant program. Artist-pupils and professionals will collaborate, and the comic opera, "The Chimes of Normandy" will conclude the program.

MARY WILLIAMSON BUSY.

Mary Williamson, exponent of the Leschetizky method, herself a splendid pianist, who is, however, heard altogether too little in public, has given several studio recitals during the past season in which her pupils from New York and vicinity have participated. She visits Plainfield, N. J., regularly Tuesdays and Fridays.

NOTES.

The well known firm of August Gemünder & Sons has issued their annual catalogue, this one being of fifty-eight pages and containing much information regarding this house and its extensive merchandise. Violins, violas, and cellos, every one knows, are their specialties. The catalogue contains a general view of the handsome salesroom. Many pages are devoted to the various strings sold by them. Imported violins, the Alard violin, the David violin, the Excelsior violin, three-quarter and half size violins, bows ("fine players need fine bows"), violin cases, music stands, chin rests, rosin, and manifold accessories, all these are duly listed in the catalogue, with illustrations. Little known are the following in the catalogue: string nippers, calipers, register calipers, purfling cutter, peg-hold reamers, peg shapers, graduating scrapers, bending irons, snips, form clamps, etc., etc.

The Musical Art Club of New York gave its second musicale, May 21, at the Laurel Garden, East 116th street. The following young artists took part: Rose Herringer, Lina Sosno, Miss S. Jaffe, Michael Swiback, Arthur Sosno and Jacob Rabirow.

Prof. Samuel A. Baldwin gives his 438th public organ recital at City College today, May 26, 4 p. m., playing a program of modern music, with the exception of two Bach

(Continued on page 46.)

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BEETHOVEN LEADS ALL COMPOSERS IN BERLIN.

Festival of His Works by the Philharmonic Orchestra—A Program of Scharwenka Compositions—Conrad and Margarete Ansorge with the Blüthner Orchestra—"Traviata" at the Charlottenburg Opera—Last Symphony Concert of the Royal Orchestra—Alexander Heinemann in a Program of New War Songs.

Jenastr. 21.
Berlin, W., April 23, 1915.
With unabated force Beethoven has dominated the musical situation this season to the very last. His unparalleled popularity with the masses never has been more strikingly illustrated than by the attendance at the six Beethoven programs which are now being given by the Philharmonic Orchestra, and which are bringing the series of Philharmonic Pops—some hundred in number—to a close.

Ordinarily at the Pops it is "gemütlich," as the Germans say; the people are grouped around tables and enjoy a glass of beer or a sandwich while listening to the best that musical literature affords in the way of symphonic music discoursed by one of the world's greatest orchestras. But at these special Beethoven concerts the tables have been eliminated, and the people sit crowded together in rows, just as they do at the Nikisch or Strauss concerts. Four Beethoven concerts have already been given and two more are to follow next week, and every night thus far the Philharmonie has been crowded. The programs include all of the nine symphonies, all three "Leonora" overtures, the "Coriolan" overture, the violin concerto, played by concertmaster Julius Thornberg, the E flat piano concerto, played by Conrad Ansorge, the triple concerto for piano, violin, and cello, played by Ernst von Dohnányi, Julius Thornberg, and Walter Ferner, the sec-

ond cellist of the orchestra, further the G major piano concerto, played by Frieda Kwast-Hodapp, and the forgotten aria "Primo Amore."

I shall have more to say of the Beethoven festival after the entire cycle shall have been finished. Ferner, the cellist mentioned above, is an American, a native of Chicago. He studied with Klengel in Leipzig and has been a member of the Philharmonic Orchestra some ten or

formed in public. It is difficult to understand why such beautiful, interesting, and grateful compositions as the "Six Preludes and Etudes," op. 27, written many years ago, never have been played in public before, for they afford the pianist with the necessary fingers, feeling, and intelligence, both a grateful and a brilliant task.

These six pieces bristle with technical difficulties, but they are so pianistic in their idiom that it must always afford a virtuoso pleasure to cope with such intricacies. All six of these numbers elicited spontaneous applause, and one of them, an etude in G flat major, slightly suggestive of Chopin's harp study, was redemanded. A staccato etude in E flat major also proved to be a very brilliant and effective number. These short and splendidly effective pieces will enrich any pianist's repertoire.

For intrinsic musical worth and depth of musicianship the "Variations on an Original Theme" could claim first place among the novelties on the program. This is a recent work from Scharwenka's pen bearing the op. No. 83 and coming chronologically just after his fourth piano concerto in F minor. The theme itself is characteristic, and the variations are full of interest, life, and contrast, each one revealing a master hand.

A sonata in E flat major, op. 36, an older work proved to be a grateful, smoothly flowing composition, full of poetry in the adagio and abounding in brilliant effects in the finale. The intermezzo from the F major concerto and the scherzo of the famous B flat minor concerto in Scharwenka's own arrangement for two pianos with the composer at the second piano opened the program, while a group consisting of a recent "Ballad," op. 85, a charming "Spanish Serenade," op. 63, and a waltz, entitled "Memories of the Ball," op. 54, brought it to a close.

Marta Siebold covered herself with glory on this occasion, and demonstrated her right to be classed among the best pianists of her sex. In fact she has few equals. Her technic is infallible, her touch is remarkably plastic, and the crystalline purity of her tone, even when playing the greatest technical difficulties is remarkable. She has unflinching good taste, and her interpretations are distinguished both by intelligence and feeling. The artist scored a rousing success, and Scharwenka himself also was loudly applauded.

THE ANSORGES IN ENSEMBLE.

That remarkable artist couple, Conrad Ansorge and his wife Margarete, gave a joint concert at Blüthner Hall, with the assistance of the Blüthner Orchestra, playing together the Bach concerto for two pianos and orchestra in C minor and the Brahms-Haydn variations. Although Mme. Ansorge is a pupil of her distinguished husband, she has a style of playing distinctively her own, and the blending of the two individualities was perhaps the most characteristic feature of their ensemble playing, which as a whole was singularly harmonious. In the Bach concerto they were somewhat hampered by the accompaniment.

Hans Oppenheim, the son of a celebrated Berlin physician, who made his Berlin debut as a conductor on this occasion, is unquestionably a gifted young man, but he is lacking in routine. In the Brahms variations for two pianos alone they displayed their powers to much better advantage. The work was admirably played, each part having its own peculiar significance.

Each artist was also heard as soloist. Ansorge played the Beethoven E flat concerto with big, ripe musicianship and with sovereign mastery. At the close of the program Mme. Ansorge was heard in a beautiful poetic performance of the Grieg concerto, a work which suits her dreamy poetic nature to perfection. Mme. Ansorge possesses wonderful fingers, her technic being at all times impeccable. She possesses also a high degree of musical culture and a deep fund of feeling, although she is singularly free from sentimentality. Both artists met with a rousing reception.

A TWOFOLD ARTIST.

Last week a debutante, Sophie Friedman by name, a young girl of some fifteen or sixteen summers, made her initial bow before the Berlin audience, both as pianist and violinist; she also figured prominently as a composer on the program, thus appearing in a threefold capacity. Although she is far from being a finished artist on either instrument, it is nevertheless remarkable that so young a girl should have acquired such technical perfection as to play creditably on the violin the Bach chaconne and on the piano Beethoven's "Appassionata" and Chopin's A flat polonaise—an extraordinary feat, no doubt. But the public, after all, when listening to a pianist, does not care particularly whether he or she plays the violin well, being concerned for the moment with the interpretation of the piano composition in hand. Therefore Miss Friedman would do well to specialize on one instrument or the other, for she cannot possibly unfold her unusual musical gifts to the fullest extent on both instruments. The young girl's compositions were amateurish and void of any real interest. One of them written for harp was



XAVER SCHARWENKA.

Whose piano novelties recently found much favor with public and press in Berlin.

twelve years. He is an admirable cellist, possessing great fleetness and certainty of technic and a warm, appealing tone.

EVENING OF SCHARWENKA NOVELTIES.

Marta Siebold, Xaver Scharwenka's most important pupil, and a very brilliant young pianist, gave a recital at Schwarwenka Hall, playing a program made up chiefly of Scharwenka novelties, that had never before been per-

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*HANS TÄNGLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETHE MATZNER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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beautifully played by Elsa Neitzel-d'Herambault, the daughter of Otto Neitzel.

A NEW VIOLETTA.

The Charlottenburg Opera has added "Traviata" to its repertoire, which will be further enriched shortly also by Goldmark's "Queen of Sheba." In the excellent production of "Traviata" on this stage a very gifted young singer, Hertha Stolzenberg, achieved a triumph as Violetta. The big aria has not been sung so well in Berlin for many a year. Fräulein Stolzenberg has much coloratura facility and a beautiful, soulful voice. Furthermore she has feeling for the true Italian style, both in her singing and in her acting. Her delineation of the role was full of tragedy. The performance itself was on a high artistic plane. Waghalter, who conducted, has mastered the Verdi style as have few of the young conductors of our day.

STRAUSS AND THE ROYAL ORCHESTRA.

Beethoven's first and ninth symphonies made up the program of the final concert of the Richard Strauss series at the Royal Opera House. The first symphony in C major, one of the most neglected of the nine, was given a delightful rendition; the andante in particular was played with great tonal charm. Strauss took many liberties with the tempi of the ninth, and it was by no means one of the most effective performances that we have heard this winter of the well worn work. The ninth symphony has been given frequently twice or three times in one week this season. It was heard again last week in the Philharmonie with the Philharmonic Orchestra and the Bruno Kittel Chorus. The chorus of the Royal Opera is far superior to the other, and yet Strauss did not rise to the occasion and make the most of his opportunity, for with such a magnificent orchestra and such a wonderful chorus at his disposal he should have accomplished great things. The four soloists were all recruited from the personnel of the Opera—Claire Dux, soprano; Marie Goetze, contralto; Unkel, tenor, and Bischof, bass.

PROGRAM OF NEW WAR SONGS.

"Der Krieg in Lied und Ballade" ("The War in Song and Ballad") was the title of an interesting program of novelties given at Beethoven Hall by Alexander Heinemann and consisting entirely of compositions by contemporaneous composers, written since the beginning of hostilities. It was no small task to collect such an array of new songs and ballads, particularly as Heinemann had to look through an immense number of similar creations before he could separate the wheat from the chaff. The names that figured on the program were: Kaun, Kaempff, Zilcher, Hermann, Schwes, Perleberg, Wendland, Rasch, Moldenhauer, Zippert, Schmuck, Friedenthal, Knopf, Beines, Woikowsky-Biedau, Lederer-Primas, Abromeits, and Simon. The greatest success of all of these novelties was won by Moldenhauer's ballad "The Cossacks," which illustrated very cleverly in tones the wild freedom and impetuosity and also the stupidity and cowardice of these much talked of Russian riders. A striking feature of this ballad is the brilliant piano accompaniment. Of interest were also Hans Hermann's "Luetticher Tanzweise," Carl Kaempff's "Wacht an der Weichsel," Lederer-Primas' "Der Sterbende Soldat," and Hermann Zilcher's "Von Feld zu Feld." Heinemann was in fine fettle, and a capacity audience followed him throughout the evening with rapt attention.

A NEW PIANIST PLAYS.

Sandor Laszlo, a new Hungarian pianist, made a successful debut at Blüthner Hall with the Blüthner Orchestra, which was led by Johannes Doebber, a conductor, singer and composer who is well known in Berlin, but who seldom appears in public. He was formerly conductor of the Opera in Hannover, and on this occasion he proved himself to be an efficient and experienced orchestral leader. The concert giver was heard in the Brahms B flat major and the Liszt E flat major concertos. He is well grounded technically, but lacks tonal volume, particularly in the passages. For that reason his playing of the Liszt concerto lacked brilliancy. Nevertheless he is one of the best of the few piano debutants of this season.

Other pianists who were heard in successful recitals during the past few days were Edwin Fischer, the gifted pupil of Martin Krause, and Victor Eberstein, another newcomer to Berlin, who made a good impression.

A COMING SINGER.

Dorothea Bouton, the wife of Miles Bouton, one of the Associated Press correspondents of Berlin, whom I

heard the other day, promises to become an operatic singer of importance. She has been pursuing her studies here under Franz Porschowsky for the past year and a half, and if what she has accomplished during this comparatively short time is a criterion for the future, she will become a bright and shining light on the operatic stage within the next few years. She has a voice that possesses great natural warmth and a peculiarly pleasing individual timbre. Up to a year and a half ago she was quite unschooled, and the technical skill which she has acquired during these eighteen months is quite remarkable. In excerpts from "Tosca" and "Tannhäuser" she displayed both musical intelligence and feeling. Aside from her natural gifts one felt in her work the force of lofty aspiration and earnest endeavor.

A NEW BOOK OF WAR SONGS.

The Prussian Ministry of Culture has effected the publication of a Kriegsliederbuch (book of war songs), 500,-



MARTA SIEBOLD.

Who played a program of Scharwenka novelties in Berlin on April 16.

000 copies of which have been sent to the troops at the front. There is a movement on foot here in Berlin at present to greatly increase that number by means of private subscriptions.

ARTHUR M. ABELL.

Gescheidt Artist Students' Recital, May 27.

Adelaide Gescheidt, teacher of Miller Vocal Art-Science, has issued invitations to a song recital by her pupils, to be given at her studios, 817 Carnegie Hall, New York, Thursday evening, May 27, 8:30 o'clock. The Philphonia Women's Chorus will sing, solos for various voices will follow, and there will be a summary of the season's work, with demonstrations of some of the vital points of Miller Vocal Art-Science. "The Birth of the Senses," music by Ethel Watson Usher, concludes the program, this consisting of solos and ensemble numbers, the composer at the piano.

Success of Bachner Pupils.

Vally Fredrich-Hoettger, a pupil of Louis Bachner, of Berlin, has concertized the past winter in Germany, Holland, Sweden and Norway, appearing with instantaneous success in all of these countries. On April 13 she sang in Berlin at a concert given for the benefit of German soldiers, who had lost their eyesight in the war, making in Lieder by Schubert, Wolf, Brahms, Kaun, and von Eyken a splendid impression.

Several other pupils of Backner have also sung in Berlin, and in Halle and Leipzig with pronounced success during the season.

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Katharine Goodson, from her first few introductory chords, at once demonstrated her power over the instrument, her originality of interpretation, the depth of her temperament and her finished technic. There was a fascination in her touch, in its lingering quality. It became like the lightness of thistledown, and again firm and strong. Her rapid tempos were given with remarkable brilliance.

The melody in Beethoven's menuet in E flat was brought out with dainty grace. When Beethoven's "Moonlight" sonata was reached an unconscious settling back into the seats to enjoy it to the full was noticeable as the first few sympathetic notes sang their way through the church. A clear crystal quality marked the opening of the second movement and the spell deepened as the more intense movements were reached.

The pianist's interpretation of each of the five Chopin numbers was equally satisfying. The beautiful mazurka in A minor was as colorful under her fingers as a garment from an Arabian Night's tale. Her performance was never commonplace, but always held some original bit of interpretation that was a revelation.

Each number was enthusiastically applauded and the gifted artist was forced to appear several times. At the end she responded by graciously playing an encore which closed a performance distinguished by a finished technic, a fine sense of rhythm and a delightful personality.—Bridgeport (Conn.) Standard.

Mme. Goodson has a most distinctive personality, unassuming, sincere and gracious. With a vividly emotional nature, a poetic spirit, a technic brilliant, clear cut and powerful, her artistry is equal to all demands and places her in the foremost ranks of the great pianists of the day. Her interpretations possess that subtle, nameless quality so uplifting and spiritualizing that her listeners are brought at once under the spell of the composer's inspiration and live for the time under its soulful influence. . . . Mme. Goodson is par excellence a Chopin player. Her playing of the last number, the B flat minor scherzo, was noteworthy. It was given with noble tone, variety of tonal color and intensity of passion.—Greenfield (Mass.) Recorder.

Personally, Miss Goodson is a most interesting type. She has buoyant vitality, an emotional temperament, a superbly finished technic and a fervent impetuosity in her music. She plays a good deal of the time with her eyes closed, seemingly enjoying the concert as much as anyone. She is at her best in brilliant and emotional works.

A Scarlatti caprice with a fiery dash at the close gave the audience a foretaste of what was coming. In the last movement of the "Moonlight" sonata she profoundly stirred her audience with her emotional rendering. Her closing group was superb. Two wind sketches by MacDowell and Gernsheim were wonderful descriptive selections. A. H. Hinton, who wrote the charming romance that she played, is her husband. The program closed with the magnificent second rhapsody of Liszt, the transition in which from a dreamy melancholy to shimmering ecstasy is one of the most wonderful things in piano music.

A Greenfield music lover writes: "The brilliancy of the artist's technic, her individuality, her sympathy and poetical conception were particularly shown in the rendering of the Chopin group. The wonderful tragic mazurka in A minor, which reveals the soul of Poland, was played by the artist with deep intensity of expression. The etudes, the first in F minor, the second in D flat (sixths), were marvelously played—the first with the most ethereal tone, delicacy and lightness, a breath, a whisper, to vanish at the close with a most effective chord, like a sigh. The etude in sixths was given with remarkable virtuosity, fairly scintillating with crisp tone. Then followed the always popular waltz in A flat, played with splendid rhythm, phrasing and technic. The great B flat minor scherzo was performed in a masterly style, full of passion, color and marked blending of power and delicacy. The beautiful singing tone of the artist brought out the beauty of the winning melody of the middle part in A major. This scherzo is notable for variety in tonality for tenderness and boldness."—Greenfield (Mass.) Gazette and Courier. (Advertisement.)

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NEW YORK BREVITIES.

(Continued from page 43.)

works. On June 13 there will be a special recital, following the baccalaureate services of the class of 1915.

Mr. and Mrs. Carl H. Tollefsen, beside giving four concerts in New York Public Schools under the auspices of the People's Institute, appeared in a concert at Cooper Union, April 18, and on the same evening played for the Pleiades Club. They aroused enthusiasm on both occasions with a spirited performance of the suite, op. 44, by Schütt. The Tollefsen Trio gave two performances of the new Cadman trio in D major, at the People's chamber music concert, April 10, and repeated it by request at the final Tonkünstler musicale, April 20. Widespread interest centers in this work by Cadman, and favorable comment for players and composition was heard everywhere. Mr. and Mrs. Tollefsen journeyed to Ellis Island, and gave a program for the detained immigrants. The following Thursday they went to the City Home for the Aged, Blackwells Island, and played a number of selections for the inmates.

May 17 (Norway's Independence Day) Mme. Tollefsen played the Grieg piano concerto with the Scandinavian Symphony Orchestra, at the Brooklyn Academy of Music. Mr. Tollefsen, concert master, played the Svendsen romance.

Louis Arthur Russell announces his summer school schedule for 1915, which includes a special Russell-Method Normal Session in Newark, during the first three weeks of July, and a similar three weeks' session in the Dominican Academy, at Caldwell Highlands, N. J., in August, with special courses in Carnegie Hall, beginning June 14.

Augstein Established in New York.

Success has marked the first metropolitan season of Wilhelm Augstein, the young New York vocal teacher and exponent of the late Frank King Clark method.

Mr. Augstein arrived in America last fall and opened a studio at the Metropolitan Opera House Building, New York. Before coming to this country he taught in Berlin, where he was considered as being one of the most successful younger vocal teachers. He had a large class of pupils, mainly professional students, among whom were several of the leading German opera and concert singers. Mr. Augstein achieved quite remarkable results in restoring voices injured by bad training, and a number of endorsements of former pupils testify to his accomplishments.

Mr. Augstein was connected with the Frank King Clark studios for several years during which time he had the unusual opportunity of assisting at every lesson given there. Mr. Clark, especially interested in Mr. Augstein, considered him unusually gifted and qualified for vocal instruction and predicted for him great success in this field. The following testimonial speaks for itself:

Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Besides being well equipped as a voice teacher, he is a thorough musician,

and I feel sure he will duplicate in his new field the success he has always enjoyed. (Signed) FRANK KING CLARK.

Berlin, June 26, 1914.

Already Mr. Augstein has succeeded in establishing his name among the leading New York vocal teachers. In spite of the general unfavorable conditions, his first season in this country has been encouraging far beyond his expectations, so that he has decided to make New York his permanent abode.

Mr. Augstein's present class of pupils comprises several of the well known American concert and opera singers.

United with the Augstein studios is Alberta Carina, the well known opera and concert singer, for the past six years the leading soprano of the opera houses of Berlin, Brussels, Amsterdam and Elberfeld. Mme. Carina, who enjoyed the reputation of being a remarkable actress, is in charge of the dramatic work and makes a specialty of French stage deportment. She also is an authority on style and musical traditions, of which she has made special studies.

Students of the Augstein studios have thus the opportunity of receiving with their vocal education a thorough musical preparation and a complete training for the concert and operatic stage.

Composers Series at Wanamaker's Auditorium.

The twelfth of a series of concerts devoted to works by American composers, was given on Monday afternoon, May 17, at Wanamaker Auditorium, New York, on which occasion compositions by Israel Joseph were performed. The assisting artists were: Edna Frandini, soprano; Beatrice McCue, contralto; Alice K. Hammerslough, soprano; and Charles Kunen, violin, who performed the following interesting program:

Songs for contralto with violin obligato—
Serenade Walter Learned
Communion Jutte Belle-Ranske
Only of Thee and Me Louis Untermeyer
Beatrice McCue.

Songs for soprano—
The Summer Wind Walter Learned
Japanese Lullaby Eugene Field
The Waterfall Frank D. Sherman
Valse Clarence Dunbar
Edna Frandini.

Songs for contralto—
If I Had but Two Little Wings Coleridge
Springtime (An Old Ducky's Complaint) Lynch
Lark of the Summer Morning (from the Japanese)
The Bluebird Mellen
Beatrice McCue.

Songs for soprano—
I Made a Hundred Little Songs Sara Teasdale
The Meadow Blanche A. Bane
Spirit of Love Margaret Fireman
A Mother Song R. Stott
Child's Morning Prayer R. Rathbone
April Rain Robert Loveman
Alice K. Hammerslough.

Violin solos—
Romance.
Valse Caprice.
Adoration.
Charles Kunen.

Songs for soprano—
O! Weep for Those (Hebrew melodies) Byron
Frustra Shakespeare
Little White Lily George McDonald
Praise God Myra Pollard
Edna Frandini.



WILHELM AUGSTEIN AND ALBERTA CARINA IN THE FORMER'S NEW YORK STUDIO.

Bispham Will Revive "Adelaide."

David Bispham recently returned to New York after a series of engagements throughout the Middle Atlantic and Middle Western States. Among his appearances was one at the spring festival at Ames, Ia., at Charleston, Mo., and other important cities included in his itinerary were St. Louis, Pittsburgh and Atlantic City. Since his return he appeared twice in New York, and on May 25 he was a soloist at the production of the cantata "Columbia Triumphant in Peace," which was given in Washington, D. C.

In a recent letter to the *MUSICAL COURIER*, Mr. Bispham speaks as follows regarding his offerings for the coming season:

"Years ago when I was studying in Florence I saw at the house of a friend a photograph of the celebrated Viennese actor, Jauner, in the character of Beethoven, in a one act play called 'Adelaide,' a romantic episode in the life of the great composer, and at once realized—in a state of mind that is commonly called 'a hunch'—that I could look like Beethoven and that I would play in that drama before I died. I was not yet upon the stage; but several years later when I was singing in the Wagnerian operas at Covent Garden in London I set about finding this piece. I had told a German friend about it, and by a lucky chance he discovered the little faded pamphlet on a second hand bookstall; for a penny he bought it and gave it to me. To brush up my German for the operas I translated and adapted 'Adelaide,' but still there never was opportunity to act in it. That did not come until I was singing in New York at the Metropolitan Opera, when I was engaged to give something out of the ordinary for a special occasion. The first performance was at the opening of the new ballroom at the Waldorf-Astoria, when Anton Seidl conducted the orchestra and Schumann-Heink sang before the rise of the curtain. Julie Opp supported me as the beautiful Adelaide, and among others in the cast were Yvonne de Tréville and the celebrated actresses, Mrs. Whiffen and Mrs. Walcott.

"After the play the apparently unemotional Seidl paid me the greatest compliment by coming on the stage, wiping his eyes, which were filled with tears, and with a warm grasp of the hand, saying: 'You are the first man vitch haff effer made me to weep.' Since that time I have frequently performed this affecting and effective little piece in New York, Boston, Chicago, Philadelphia, Washington and also in London, where one season I took a theatre for its production.

"I realize that our American public wants novelty now, and I propose during the coming season to give my play with a cast so chosen that the second part of the program will be a miscellaneous concert, which will be given by the ladies and gentlemen who support me in the drama. In the play Beethoven's dingy, untidy studio is shown. In the second part, however, a modern drawing room will be the setting for the concert, which I shall call 'The Rehearsal.' A hostess is awaiting the arrival of the artists whom she has engaged for her musicale shortly to take place, and they have an hour or so of informal music in preparation for the occasion. This is a good idea in the opinion of many, and I have patented it."

Wrightson Concerts in Maine.

Sydney Lloyd Wrightson, of Washington, D. C., who will open his summer school of singing and speaking at Ogunquit, Me., on June 1, will also inaugurate a series of concerts for which he has engaged an attractive list of artists. The following are the dates already arranged:

July 17. Sydney Lloyd Wrightson. Song recital.
July 29. Dr. W. R. Wedderspoon. Lecture, "Beside the Bonnie Briar Bush."
August 14. Robert Maitland. Song recital.
August 28. Clarence Adler. Piano recital.
September 4. The Village chorus. Director, Sydney Lloyd Wrightson, who will give the secular legend, "The Jackdaw of Rheims."

All of these events will be given in the village studio, now being built for Mr. Wrightson, which will hold an audience of nearly 300 people and where his summer school will be conducted. Ogunquit is one of the most beautiful of the New England summer resorts and is an artists' community, many of the best known painters of

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will give two courses of study this Summer, one for Voice Placement, the other to prepare singers and teachers with new programs for next season's work. Each course will consist of 12 lessons, beginning June 15th, finishing Aug. 1st. Room and board is to be had. Address, The Patterson Studios, 257 West 104th Street, New York.

the country having cottages there. It is within ten miles of York Harbor and York Beach and also near Kennebunk Beach, while Portland is only forty-five miles north.

Ernest Schelling's Vacation.

Ernest Schelling, the pianist, has started his summer vacation as the guest of the Vanderbilt family, at their Biltmore-estates in North Carolina. Although his only appearance in America last season was in a benefit for the Polish Relief Fund at Aeolian Hall, Mr. Schelling was by no means idle last winter. He spent it in getting ready his new composition for the piano and orchestra and putting this "Fantasy in the Form of Variations" in shape for the copyists.

Mr. Schelling is well known as the composer of a "Suite Fantastique" for the orchestra. This composition is sometimes called the "Dixie Fantasy," because the theme of Dixie is interwoven in it. The "Suite" will have its place on orchestra programs for next year, but naturally his new composition will attract chief attention on the



ERNEST SCHELLING,
American pianist.

tour, which will be under the personal management of Max Elser, Jr., of The Booking and Promoting Corporation, of Aeolian Hall.

That Ernest Schelling has earned his summer's vacation is attested by the fact that in addition to this composing, he collected and arranged all the music that was played at the recent Polish fete held at the Biltmore Hotel in New York. This demanded a vast amount of transposition, harmonizing and arranging.

The success of the Polish fete went beyond the seas. Sir Edward Elgar recently cabled Mr. Schelling to send the music he had collected to London, where it was desired to hold a similar benefit. Naturally the request was complied with.

Mr. Schelling will remain in North Carolina until the end of the month, and after spending a few days with his brother, Felix Schelling, professor of English literature at the University of Pennsylvania, will be at Bar Harbor for the rest of the summer.

Wells with Cleveland Singers' Club.

The Singers' Club gave its seventieth concert and the last one of its twenty-second season at Gray's Armory, April 29. Formerly the coming of "Honey Boy" Evans and his minstrels at the Opera House marked a new "season." Evans is dead, so perhaps it is well to suggest the name of John Barnes Wells for the place he filled so long.

He is not only an honorary member of the Singers' organization, but he is its favorite soloist, and perhaps the favorite soloist of the audience which attends the club concerts. Last night he sang several groups of songs, most notable of which was the Frank-Harling arrangement of Le Gallienne's "The Divan of Hafiz." He was in very good voice and met with his usual reception.—Leader, April 30, 1915.

John Barnes Wells, who has assisted the club on several previous concerts, was the soloist. It seems his voice possesses the qualities of a high baritone, rather than a tenor's. Anyhow, he cultivates the top with a view, apparently of its future usefulness, employing head tones in preference to chest tones. Such procedure serves two purposes well—it saves his voice and its sounds beautifully.—Plain Dealer, Cleveland, April 30, 1915.

John Barnes Wells, tenor soloist, fully maintained his right to the monopolistic position he holds as the club's favorite soloist.

His singing is such a happy combination of agreeable voice, musical intelligence and self-contained emotionalism that whatever he does has artistic interest. He was particularly appealing in the cycle of Oriental songs of Frank-Harling. Homer Hatch's musical estimate of the "Way of the World" aroused much approbation.—News, Cleveland, Ohio, April 30, 1915. (Advertisement.)

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GEORGE HAMLIN'S ADVICE TO VOCAL STUDENTS.

Under the heading "George Hamlin's Talks to Vocal Students," the Chicago Sunday Herald is conducting an interesting department edited by this distinguished American tenor and vocal authority.

In the issue of May 9, 1915, the following article by Mr. Hamlin appeared:

"In a former letter I wrote about 'professors' of singing—that is, those who 'profess' to teach singing, but who are absolutely incompetent. I also spoke of the utterly reckless way in which the public patronizes these 'professors' without the slightest attempt at preliminary investigation.

"The art of teaching singing is a difficult and delicate science and not one which can be safely adopted after little or no preparation. A person having some slight taste for music, who perhaps plays or sings a little, cannot be expected to possess the teaching ability, and yet such people are attempting to do so every day in all large cities and many small ones as well.

"Periodically we hear of a movement of some kind to investigate or expose or suppress some one or something, but all the while the singing 'professor' smiles on from the safety of his sure retreat and hangs out fresh bait for the unwary music student.

"Something surely should be done and, it would seem, could be done to protect the unsophisticated from incompetent teachers. A committee or music board might be appointed or elected by the mayor or the city, with the power to examine prospective music teachers before granting them a license to teach. Some practical plan could assuredly be worked out which would be democratic and just to all. If every teacher were obliged to show his authority for teaching the public would, in a great de-

gree, be protected and the field would not be flooded with incompetents.

"Some of the printed circulars of these singing 'professors' are literary masterpieces, considered as fiction. The imagination of the authors is equalled only by their presumption. Most of these self-sacrificing individuals start out by announcing that they will accept a 'limited number' of advanced (those who have 'advanced' their tuition, probably!) pupils, etc., and it is all very interesting reading and often attractive to the young and inexperienced.

"Little credence should be placed on literature of this class, however. Take it with a grain, or even peck, of salt, young student, and look sharp and investigate thoroughly before you put down your money.

"And when you have selected your teacher, do not stop there, but use your own intelligence. You are the one who must do the actual work; the teacher can only guide you and point out the way. Judge for yourself, as you go along, whether you are gaining in all that goes to make up good singing. Listen to yourself critically, try to hear your own voice as others hear it, and observe if your tones are gaining in beauty, strength and freedom.

"If you are confident that you are not making good tones and that they require too much effort in the making, do not believe the teacher if he tells you that you are singing correctly. Insist on the maxim that to sing correctly is to sing easily.

"Any such absurd idea as that you must break down in order to build up, or that you must sing as loud as possible in order to 'grow the voice' is to be assiduously avoided. Quality is the first consideration; quantity will come as knowledge of correct singing is gained."

Jenny Dufau Appears Four Times in Concert at Chicago.

During the present season, Jenny Dufau, whose popularity in the concert field is increasing every day, appeared four times in concert in Chicago, where she was first presented three years ago to the American public as coloratura soprano with the Chicago Grand Opera Company. In

ber, when she played four of Chopin's compositions in succession, without a note," was an additional estimate of the pianist by the same paper. Numerous encores demanded by the large audience present were granted by Miss Spencer.

Her programmed numbers were: Polonaise, E flat major; "Berceuse," waltz, C sharp major; etude, G flat major. Chopin; etude, Arensky; "Reverie," Debussy; "Danse Negre," Cyril Scott; "Soirées de Vienne," No. 6 Schubert-Liszt.

Arens Pupil's Pupil Sings.

Alfrida Rothen, a young girl of Swedish descent, was heard last summer by Caryl Bensel, an Arens pupil, who became interested in the sixteen year old child, and began vocal lessons with her. She has progressed finely in this brief period, and on May 20 her teacher presented her in a recital of nine songs, at the Arens studios, when a select audience heard her sing the following songs: "Rose in the Bud," Forster; "The Elf-man," J. B. Wells; "The Linnet," Clarke; "To You," Oley Speaks; "Within My Heart a Song I Found," Bungert; "You and I," Lehmann; "The Birth of Morn," Leoni; "In the Time of Roses," Reichardt; "The Spring Has Come," White.

This girl has a voice of unusual strength and quality combined, and should develop into a dramatic soprano in course of time. The nice quality of her high tones, G, A flat, etc., her excellent breath control, her graceful singing of "You and I," all this showed careful study, and created high expectations for the future. Listeners found marked resemblance between her voice and that of her teacher, Mme. Bensel, and of course their singing is similar, based as it is on the Arens method.

Alois Trnka at Lotus Club in New York and His Other Appearances.

This young Bohemian violinist who has established a new record both as teacher and soloist this season is in steady demand in spite of the late period for concert work. At his next appearance at the Lotus Club he will play selections of worth such as "Valse Triste," Sibelius; "Ronde des Lutins," Bazzini; "Ave Maria," Schubert-Wilhelm, and a caprice in B flat by Paganini-Kreisler.

Mr. Trnka has performed a large number of rarely heard works in the course of his many engagements this season, thanks to his enormous repertoire. Last week he played at the New York Port Society Musicale, where he aroused much enthusiasm among his listeners.

Mr. Trnka will play later at a concert in Yonkers, N. Y., which is scheduled for June 3.



Photo by Matzene, Chicago.
JENNY DUFAU.

October, she appeared at the Illinois Theatre and this first appearance was so successful that three more followed during the season, two in the Auditorium Theatre, and the last one—on May 2nd—in the Blackstone Theatre, where she was enthusiastically received by a capacity audience.

Middletown's "Rare Musical Treat."

Eleanor Spencer, pianist, was one of the artists at the final concert of the Middlesex Musical Association given at the Middlesex Theatre, Middletown, Conn., to which the Middletown Press of May 8 referred as a "rare musical treat." "Miss Spencer" it styled as a "finished product of the musical world." "Quite as remarkable as her playing is her memory, as was evidenced in the third num-

NEWS FROM VARIOUS CITIES

New Orleans.

New Orleans, La., May 13, 1915.

A large audience attended the performance of "The Messiah," which was sung Saturday evening, May 8th, at the Scottish Rite Cathedral. The great oratorio was presented under the direction of Leon R. Maxwell, whose ability as a conductor had been previously demonstrated by his artistic productions of Schumann's "Paradise and the Peri," Haydn's "Creation," and Ferrata's "Messe Solennelle." The performance, as a whole, was very meritorious, even the most difficult parts, save on one or two occasions, being smoothly rendered. The four soloists specially engaged for the occasion were: May Dearborn Schwab, soprano; Hilda Deighton, contralto; Robert Gottschalk, tenor, and Royal Dadmun, baritone, all of whom, Mr. Dadmun in particular, acquitted themselves well. Robert Gottschalk, originally from this city, but lately of New York, revealed a tenor voice of pleasing quality and was warmly welcomed. There were one hundred and twenty-five in the chorus and twenty-five in the orchestra.

Evelyn Meyer, a talented young woman whose artistic singing has frequently been heard here, made her professional debut on May 7 in a song recital at the residence of Mr. and Mrs. Harry T. Howard. I did not hear Miss Meyer on this occasion, but if her work was as it has invariably been, she must have afforded her hearers great pleasure. Her voice is a mezzo-soprano of a peculiarly appealing timbre, which, supplemented by a delightfully pure diction and a high degree of art, makes her an unusually popular singer.

An artistic, educational and pleasurable recital was that given by Violet Hart at this season's final meeting of the "Causerie du Lundi," one of this city's most select French circles. Miss Hart's program consisted of modern songs of the French and Russian schools, all of which were delivered with the finesse of interpretation which has long characterized her work. Her lyric soprano of pure timbre has been highly cultivated and she uses it with fine judgment. Mrs. M. B. Trezevant accompanied excellently. Monsieur Ferrand, the Consul General of France, prefaced the various numbers with illuminating remarks.

Henry Berlin left for New York Tuesday to enter professional life. Although Mr. Berlin has made serious studies in Europe, he does not as yet think that he has reached the point where he has no more to learn—a state of mind which is a great asset in his favor. His splendid baritone voice has won instant and enthusiastic admiration whenever he has sung, possessing, as it does, a combination of roundness, mellowness and brilliancy. He has everything in his favor for a successful career.

HARRY BRUNSWICK LOEB.

New Britain.

New Britain, Conn., May 13, 1915.

The Catholic Choral Union of this city gave its fourth annual concert at the Lyceum last Sunday evening. This chorus of about a hundred voices, under the capable direction of Frederick F. Harmon, has done good work in previous seasons, but the success of this effort has not been surpassed. The principal work of the evening was Mozart's twelfth mass, and the soloists were Rena Lazelle, soprano; Mary Carney, contralto; Carl Schlegel, baritone, all of New York, and Herbert P. Stedman, tenor, from Hartford. Preceding the mass, there was a miscellaneous program which afforded an opportunity to hear each of the assisting artists in solo numbers. The complete program was as follows: "Hail, Bright Abode" (Wagner), chorus and orchestra; "Morning" (Kurtzweiner), Herbert P. Stedman; "Boat Song" (Harriet Ware), "Les Filles de Cadix" (Delibes), "Welcome, Sweet Wind" (Cadman), Rena Lazelle; "Irish Folksong"

(Footes); "Lovely Night" (Offenbach), chorus with piano; "Little Cotton Dolly" (Geibel), chorus with piano; "My Heart Is Weary" (Goring-Thomas), Mary Carney; "Salve Regina" (H. Parker), "Du Bist Die Ruh" (Schubert), "The Fool of Thule" (P. Yon), Carl Schlegel; "Song of the Vikings" (Fanning), chorus with piano. The soloists all made excellent impressions and very kindly gave added numbers. The chief interest of local music lovers centered in the work of the chorus. The "Irish Folksong" was rendered with exceedingly pleasing tone and effect, while the "Cotton Dolly" was received with tumultuous applause. The splendid singing of the chorus in the mass reflects much credit upon the ability and tireless energy of Mr. Harmon. The shading was well conceived and executed and the effects of this beautiful work were shown to good advantage. Especially worthy of note was the singing of Mr. Stedman in the credo, and here also the chorus fairly outdid itself. Would that New Britain had more of this kind of musical life.

H. D. P.

Blackwell.

Blackwell, Okla., May 7, 1915.

On Wednesday evening, April 21, the Ladies' Music Club of Blackwell met at the home of Mrs. Fred Martin. After a short musical program the club took up the lesson study, which dealt with a phase of German musical history, the Minnesingers and Meistersingers. The addition of a goodly number of new members has been most encouraging. For the next meeting Mrs. Luel West will be hostess to the club at her home, 702 West Bridge, Monday evening, May 31. On this occasion part of the program will be given by the children's department of the club. This meeting will close the work of the club for the year.

Martha Fitzgerald, Bertha Bottenfield and Christine Bucholz, piano pupils of Archibald Olmstead, will give solo recitals in the near future.

Enola A. Green is giving one day a week to an adjoining town, Braman, Okla., where she has a large class in piano.

On the afternoon of Monday, April 26, Mrs. W. T. Davis delightfully entertained a number of the members of the Woman's Club. The principle feature of the afternoon's program was a musical romance, with Mrs. Luel West at the piano.

The orchestra of St. John's College, Winfield, Kan., gave a concert in the High School Auditorium on the evening of May 1.

A charter for a college of fine arts in Blackwell will be procured by some of the local teachers at a very early date. The art department will be in charge of Mrs. A. F. Gallup; the department of expression and physical culture will be in charge of Halcia F. Bower, and the music department will be under the direction of Vessie Beauchamp-West. Other departments will be filled later by competent teachers. Summer classes are being organized by the various departments.

Cora Conn-Moorhead, prominently known in Blackwell life, musically, socially and religiously, accepted a position with the Oklahoma Methodist University, located at Guthrie, and left for that place to begin work April 5. Mrs. Moorhead was elected to fill the vacancy made by the resignation of Lillian Dechman, and will be teacher of pipe organ, assistant teacher of piano, and will have charge of the theory work. Mrs. Moorhead, who graduated in piano from Ohio Wesleyan University, later studied piano under William H. Sherwood, of Chicago, and in 1911 graduated with high honors from Guilford Organ School, in New York City. Her teachers in the New York school were Dr. William C. Carl, Clement R. Gale and Warren R. Hedden. Mrs. Moorhead taught music in Findlay College, Ohio, for several years and has held

the position of organist at Metropolitan Temple, New York City, and Summerfield Methodist Episcopal Church, Brooklyn, N. Y. During her residence in Blackwell Mrs. Moorhead was recognized by all as not only a woman of great charm and sweetness of character, but also one who was ambitious, energetic and efficient. For two years she was very successfully president of the Ladies' Music Club of Blackwell, resigning that office upon leaving. During the year 1913-14 she was president of the Blackwell Choral Club. She also taught piano, harmony, counterpoint, musical history and musical form, and had charge of ensemble classes in symphony study. She was remarkably successful in all the various phases of her chosen work. Since taking up her duties in the Guthrie School, Mrs. Moorhead has made plans for extending her work into the summer and has arranged to have classes in pipe organ, piano, harmony, history and symphony study. The training of Cora Conn-Moorhead has been of the highest type and she is eminently well fitted for the place for which she has been called. Her friends and co-workers in Blackwell regret her departure. She will be a decidedly valuable addition to the musical forces of any place. The Oklahoma Methodist University and the music lovers of Guthrie are exceedingly fortunate.

VESSIE BEAUCHAMP-WEST.

Lindsborg.

Lindsborg, Kan., May 7, 1915.

The New York Symphony Orchestra played at the Bethany College Auditorium last Saturday night. The "Mignon" overture opened the program. The second and most important number was Beethoven's fifth symphony. The soloists were: Grace Kerns, soprano; Mrs. Merle Tillotson-Alcock, contralto; John Campbell, tenor. Miss Kerns revealed a beautiful clear soprano voice. Her delightful voice and charming appearance captivated the audience at the start. As an encore she sang Thayer's "My Laddie." Mr. Campbell sang with fine finish and excellent style. He was warmly applauded and in response gave Spross' "Yesterday and Today." Mrs. Alcock came, sang, and conquered. Never before, with perhaps one or two exceptions, has a singer received such a demonstrative, genuine applause. After her singing of the "Rosary" aria from "La Gioconda" she was obliged to give an encore and sang the aria, "O Don fatale," from Verdi's "Don Carlos." Her interpretative power, her great range and fine technique are all that one can desire. At the end she received an ovation. The concert was a great success.

Great interest was manifested in a recital given by some of the students of Mr. Haesener, the voice teacher at Bethany College. The College Chapel was well filled and the audience showed appreciation of the work done by hearty applause. Those who appeared in a well rendered program were: Edith Anderson, Edla Wahlin, Carl Haterius, Floy Carpenter, Lillie Anderson, Nina Coates, Hazel Engle, Uly Woodaide, Constance Lewin, M. Thelander, G. Woodward, R. Klima, A. Bergin, L. Matuschka.

Hartford.

Hartford, Conn., May 15, 1915.

The International Singing Society, a male chorus of thirty voices, gave its first concert at Unity Hall on Friday evening. Under the leadership of Emil Tesche these men made a very favorable showing at this performance, and with more experience they may be expected to add much to Hartford's musical enjoyment. Morris Perlmutter was one of the assisting artists and his work was really the chief attraction of the evening. Florence G. Rohowsky, soprano, and Joseph F. Rose, bass, also sang solo numbers with good effect.

At Unity Hall, on May 10, Harold Bauer gave a piano recital. From Bach, Beethoven and

Chopin, through Schumann and finally to Debussy, Ravel and Saint-Saëns the program led, and the audience seemed in a particularly sympathetic mood. A strange thing, to some persons, was the insistent applause after the playing of the Bach two-part invention No. 8, which resulted in its repetition.

Many of the local musicians have been doing much concert work of late, and of these Herbert P. Stedman, Hartford's foremost tenor, has been performing his share. On April 28 he appeared with the New London Choral Union in "Elijah"; May 9, with the Catholic Choral Union of New Britain, Conn., which sang Mozart's twelfth mass, and he has been in great demand in Meriden, Conn., where he sang in some three concerts in the same number of weeks.

On May 13 the Hartford Sängerbund gave a concert of the songs which it will sing at the Brooklyn Sängerbund a little later. These singers, under the direction of August Weidlich, are doing fine work, and give promise of standing well near the top when they compete with the other singing societies.

H. D. PRENTICE.

Louisville.

Louisville, Ky., May 14, 1915.

The concert by David Bispham on Wednesday night, May 5, at the Masonic Theatre, gave his many Louisville admirers the assurance that this great artist is in as fine condition as when he last visited the city. Both in voice and style he proved himself the "one and only Bispham," putting such spirit and vivacity into his rendition of his program that the audience was moved to spontaneous enthusiasm and manifested the liveliest delight in his performance. A few new songs, and many old favorites graced his program, and his audience was impressed with his unrivaled art and unequalled versatility. As an exponent of music in its highest form of expression, Mr. Bispham stands without a peer, and his powers were never more evident than on this occasion. Associated with him was Grace Renee Close, mezzo-soprano, and Woodruff Rogers, accompanist.

The last of the "People's Concerts" was given at the Woman's Club on Friday night, May 7, by members of the Monday Afternoon Musical Club, to an overflowing audience. Those participating were Ella Tilford Ellis, Mrs. C. G. Prather, Florence Breyfogle and Susan Cristoph. Miss Cristoph's singing made a fine impression, and the exquisite quality of her high tones aroused great admiration. She is a young singer who promises to enjoy a distinguished career. These concerts have been given through the season by the music committee of the Woman's Club and have been very successful in placing the best music within reach of all. They are to be resumed next year.

On Monday afternoon, May 3, the Monday Musical Club gave an interesting program at Baldwin's Hall. The program consisted almost entirely of chorals by the club. The choruses sung were Schumann's "Walnut Tree," "The Butterfly Chase," by Clough-Leigher, and Debussy's cantata, "The Blessed Damsel." Rosetti's poem was recited by Katharine Whipple Dobbs before the singing of the cantata, and the solos were sung by Mrs. Stuart Cecil and Susan Cristoph. Four of Patrick O'Sullivan's songs were given by Douglass Webb, and Kramer's melody in G minor for cello was played by Theo. Kuersteiner. The difficult accompaniments were beautifully played by Josephine McGill.

Myrna Sharlow appeared for the second time this season at the Woman's Club on Monday night, May 3, giving an interesting and varied program, with Mrs. Newton Crawford at the piano. Miss Sharlow gains in artistic poise and excellence with each season, and her singing delighted a large

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NEWS FROM VARIOUS CITIES



(Continued from page 49.)

audience. A feature of the evening, was her singing of a charming song by Mrs. Newton Crawford, "Pierrot," which was received with much favor by the audience. Miss Sharlow has been engaged by the Chicago Opera Association, Inc., for next season.

On May 3 an enjoyable concert was given at the Woman's Club by Fanny Cole, soprano, and John Sample, tenor, who have recently returned from studies in Florence. Miss Cole made a decidedly favorable impression by her graceful singing of arias by Gounod, Puccini and Boito, and a group of lyrics by Schumann, Mascagni and Charles Gilbert Spross. Her voice is remarkable for its volume and range, and her singing was characterized by good taste and purity of tone. Mr. Sample possesses a powerful voice particularly adapted to the more vigorous type of modern music. His selections were: "Caro Mio Ben," Leoncavallo's "Mattinata," "The Moon Drops Low," Cadman; "Zueignung," R. Strauss; Sigmund's "Liebeslied," Puccini's "E Lucevan le Stelle" and the prison scene from "Andrea Chenier." He was tumultuously applauded and compelled to respond to frequent encores. Several duets by Miss Cole and Mr. Sample were especially deserving of note, rounding out a program of unusual merit. Mrs. Crawford was the accompanist. K. W. D.

Emporia.

Emporia, Kan., May 14, 1915.
Prof. Frank A. Beach, head of the music department of the State Normal School at Emporia, Kan., will have charge of the instruction in public school music at the University of Wisconsin this summer. He takes the place for the summer of Professor Dykema, who goes for that season to Columbia University, New York.

At the fiftieth anniversary celebration of the State Normal School at Emporia, to be held May 31 to June 2, former President Albert R. Taylor will tell the alumni how he got his cow out of the chapel once upon a time. It has been a secret for years, and many an alumnus would give his best hat to know. President Taylor also promises to give inside information concerning his famous noon "See Me" interviews.

The big Emporia school is preparing an unusual program for the golden anniversary celebration. In the special letter to alumni, sent this week, the committee in charge promises a "grand jitney ride and rubber-neck cars absolutely free." An additional inducement is "check stands, automobile stalls, day nursery for babies, all free of charge." The famous old literary societies are to be rehabilitated and will be in action as of yore.

A historical pageant is one of the events of the week. The committee announces this as "a pageant showing full line of Indians, cowboys, prairie schooners and a history of the State Normal School right up to now." This is to be given late Tuesday afternoon, June 1, on the north campus, near Lake Wooster. Mabel Smith, head of the women's physical training department, and a large committee of the faculty, is in charge of the pageant.

The commencement address is to be given by Hon. Lyman B. Kellogg, of Emporia, who was the first president of the school. In his address on "The Development of Normal School Education in the United States" he will review the part the Emporia school has played since its founding, in February, 1865. To have the first teacher and president make the fiftieth anniversary address is an unusual privilege which the students, alumni and friends of the Emporia institutions are planning to make the most of.

The committee in charge of the anniversary plans is: Addie M. Sproat, Topeka; Mary A. Whitney, Emporia; Dennis J. Sheedy, Fredonia; W. W. Parker, Emporia; B. F. Martin, Newton, and Clair K. Turner, Emporia. W. H. KERR.

Grand Rapids.

Grand Rapids, Mich., May 20, 1915.
Roderick White, en route to California, was gracious enough to remain over in his home town long enough to join Leo Sowerby in recital. A delightful program was given by the two young

musicians. Each year the people look forward to hearing the concerted work of these fine artists. Mr. White plays the violin with polish and refinement, combined with intellectual interpretation and constantly increasing technic. Mr. Sowerby, who has won a reputation in connection with modern music and composition, carried off equal honors at the piano. They played before a large and enthusiastic audience.

May 7, the St. Cecilia Society gave the last program of the season in the evening, so that the gentlemen members could attend. After the program an informal reception was held, followed by dancing in the ballroom. The club is to be congratulated for the progressive work outlined by the president (Mrs. William H. Loomis) and the president is to be congratulated upon the number of progressive workers and loyal membership. The future outlook for the society is very bright.

Saturday evening, May 8, the orchestra from the Union High School gave a program, which was a credit to the director, to the pupils who participated, to the school to which they belong and to the city in which they live. L. R. Moffitt is a conductor of rare ability and very much devoted to his work. These young people have the foundation work upon which they can build for the future, as they have in embryo all the attributes for the making of an orchestra. A. C. F.

Port Huron.

Port Huron, Mich., May 19, 1915.
The musical interests of the city have combined and formed an organization to be known as the Port Huron Musical Association. The purpose of the association is to become responsible for booking and financing the all-star artists course. The three special attractions for next season will be the Cincinnati Symphony Orchestra, Florence Hinkle and a joint program by Eleanor Hazzard Peacock and Hildegard Brandagee. Another project to receive the support of the association will be the formation of a choral union, and no difficulty is anticipated in organizing a chorus of from three hundred to five hundred voices. Mrs. John Rice was elected president of the musical association and Prof. N. Cawthorne, secretary and treasurer. The association now numbers over one hundred.

On the evening of May 17 an organ recital was given by Nicholas Cawthorne in the First Congregational Church, assisted by Ruliff V. Stratton, baritone. Mr. Cawthorne presented a well chosen program from the works of Rheinberger, Strang, Dubois, Kinder and Dvorak. This fine organist, who enjoyed the friendship and approbation of Dudley Buck, gave beautiful readings, and especially in the Rheinberger sonata and Dvorak's "Carnival" was his thorough musicianship and technic exhibited. A large and enthusiastic audience was present.

Pupils of Ruliff V. Stratton were presented in recital at the First M. E. Church on May 18 in a "neutral" program of compositions of Weber, Godard, Del Riego, Paderewski, Nesler, Flegler, Massenet, Franz, Raff and Dudley Buck.

The final Apollo Orchestra concert of the season will be given at the Hotel Harrington on the evening of May 21. Florence Fish will be the assisting soloist, singing "My Heart at Thy Dear Voice," Saint-Saens. Miss Fish is the well known contralto of the Central Methodist Church, Detroit.

John McCormack will be the magnet to draw many Port Huronites to the Ann Arbor Festival this week. R. V. S.

Lynchburg.

Lynchburg, Va., May 9, 1915.
Lynchburg music lovers had an opportunity Saturday night, May 8, to hear the violinist who won first prize several weeks ago in the contest conducted in Memphis under the auspices of the Federated Music Clubs, when Winston Wilkinson, the seventeen-year-old Lynchburg boy, appeared in recital, offering the same program which he used in competition with five other violinists who contested for the honor of being the best American trained performer on the violin in the South. A large audience heard the lad at the Assembly Hall and he received what might well be termed an ovation when he first appeared on the stage. Wilkinson has studied since his early boyhood and his performance was regarded remarkable on account of

his youth. He had studied for four years with Charlotte Kendall Hall, of Sweet Briar College, near Lynchburg, and under her direction has developed much power in artistic execution and tone. Wilkinson will represent all of the Southern States at the biennial convention of the National Federation of Musical Clubs in Los Angeles, Cal., on June 28, and the receipts from the recital here will be used to defray his expenses. His friends believe that his success in the recent contest will mean an opening to many future engagements, assuring the beginning of a brilliant career.

JULIAN T. BABER.

Detroit.

Detroit, Mich., May 19, 1915.
The last of the morning concerts at the Hotel Statler arranged by Mrs. Robert Laughlin Messimer and Mrs. Joseph Bernard Schlotman was given Friday, May 14, at 11 o'clock, the program being provided by Fritz Kreisler, violinist, assisted by Carl Lamson at the piano. The program was as follows: Concerto in C major, Vivaldi; "Devil's Trill," Tartini; prelude and gavotte, Bach; melodie, Gluck; "Chanson Louis XIII et Pavane," Couperin; "Sicilienne et Rigaudon," Francaeur; variations, Tartini; "Chanson Meditation," Cottenet; "Caprice Viennois," Kreisler; "Tambourin Chinois," Kreisler; two old Vienna waltzes, "Liebes Leid" and "Liebes Freud," Kreisler.

That charming prima donna, Yvonne de Tréville, gave one of her unique costume recitals in the Arcadia Hall under the auspices of the Alliance Francaise, Tuesday evening, May 4. A fine audience greeted her and admirers of coloratura singing were given a treat long to be remembered. Mlle. de Tréville is a favorite here both musically and socially and she was guest of honor at several brilliant social functions during her visit here.

The Mendelssohn Club, a mixed chorus of two hundred voices, gave at its spring concert in the Arcadia Hall, Monday evening, May 17, Flotow's tuneful "Martha," in concert form, under the direction of Dr. Cuvier R. Marshall, with the following cast: Martha, Gertrude Rennyson; Nancy, Ellen Richmond Marshall; Lionel, Charles O. Smith; Sir Tristan, Nelson Hicks; Plunkett, Charles M. Clohecy; the Sheriff, Harry G. Funk. The soloists were well chosen and sang their parts in a thoroughly satisfactory manner, while the club maintained its usual standard of excellence in the choruses.

Sunday evening, May 9, the Knights of Columbus Choral Assembly of one hundred voices gave a concert in the Knights of Columbus Auditorium, under the direction of Alexander Pepin, assisted by the Mark Keintz Orchestra. Several choruses were given in a manner that reflected credit upon the director. The soloists were Adolph Becigneul, tenor, who sang "Celeste Aida" in a highly creditable manner, and Wanda Leszczynski, contralto, who sang "O Love, Thine Aid," from "Samson and Delilah," displaying a voice of unusual beauty and singing with an authority highly commendable in so young a singer.

A concert for the Polish Relief Fund was given at the Detroit Armory, Sunday evening, May 2. The artists were: Mme. Szumowska, pianist, and her husband, Joseph Adamowski, cellist, of Boston; Wally Heymar, violinist, and Agnes Nering, soprano, of Chicago. Wanda Leszczynski was the accompanist of the evening. The concert proved to be a brilliant success musically and a handsome sum was realized for the relief fund.

Monday evening, May 17, at the Ganapol Music Hall, Boris L. Ganapol gave a song recital of Russian compositions with Mrs. Ganapol at the piano. Tschaiowsky, Rubinstein, Glinka, Yedlitskha, Kalinnikov, Dargomijsky were the composers represented, and in addition there were a number of folksongs arranged by Mr. Ganapol, the whole making a novel and unusually interesting program.

Tuesday evening, May 18, the Detroit Institute of Musical Art presented its new head of the violin department, Edward Kreiner, in a recital at the Wayne County Medical Society Auditorium. The program was a taxing one, but Mr. Kreiner was fully equal to the technical feats demanded. His playing is characterized by clarity and strength of tone and faultless intonation. He is a decided acquisition to Detroit's musical colony.

The McDonald School of Music is starting its spring recitals early. Monday evening, May 3,

Francis Mayhew, head of the piano department, presented a number of pupils in a program at the Hotel Pontchartrain. They were assisted by Elizabeth Emery, soprano; William Yunc, violinist; Helen Whalen, violinist, and Emma McDonald, cellist. Friday evening, May 21, Mr. Mayhew will present Marion Douglas Smith in a recital in which she will be assisted by Florence Cadwell, soprano; William Yunc and Helen Whalen, violinists, and Emma McDonald, cellist. Saturday morning, May 22, there will be a children's musicale by talent from the same school at the Hotel Pontchartrain.

The Studio Trio, consisting of Friede Wehner, contralto; Helen Whalen, violinist, and Wanda Leszczynski, pianist, furnished a program for the Women's Club of the North Woodward Presbyterian Church, Tuesday afternoon, May 11. J. M. S.

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FOUND in Van Courtlandt Park, N. Y., recently, a portfolio containing some organ music on which is name of Sheldon Foote. Will be returned to owner by calling at studio of William J. Falk, 232 West Ninety-second Street, New York City, or by telephoning Mrs. Saville, Riverside 7160.

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